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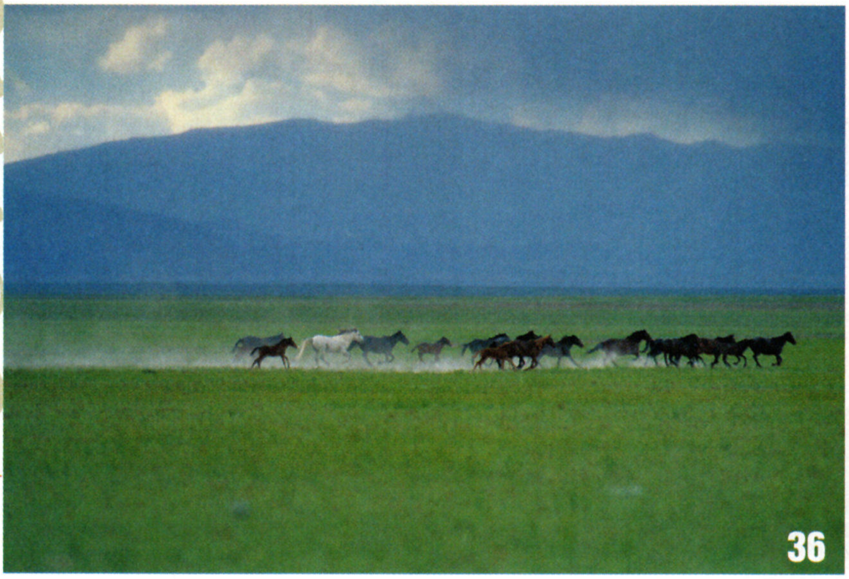

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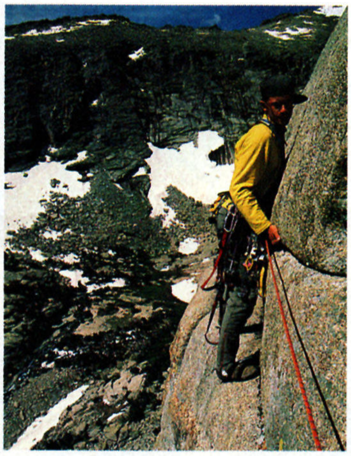
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Printed in the U.S.A.

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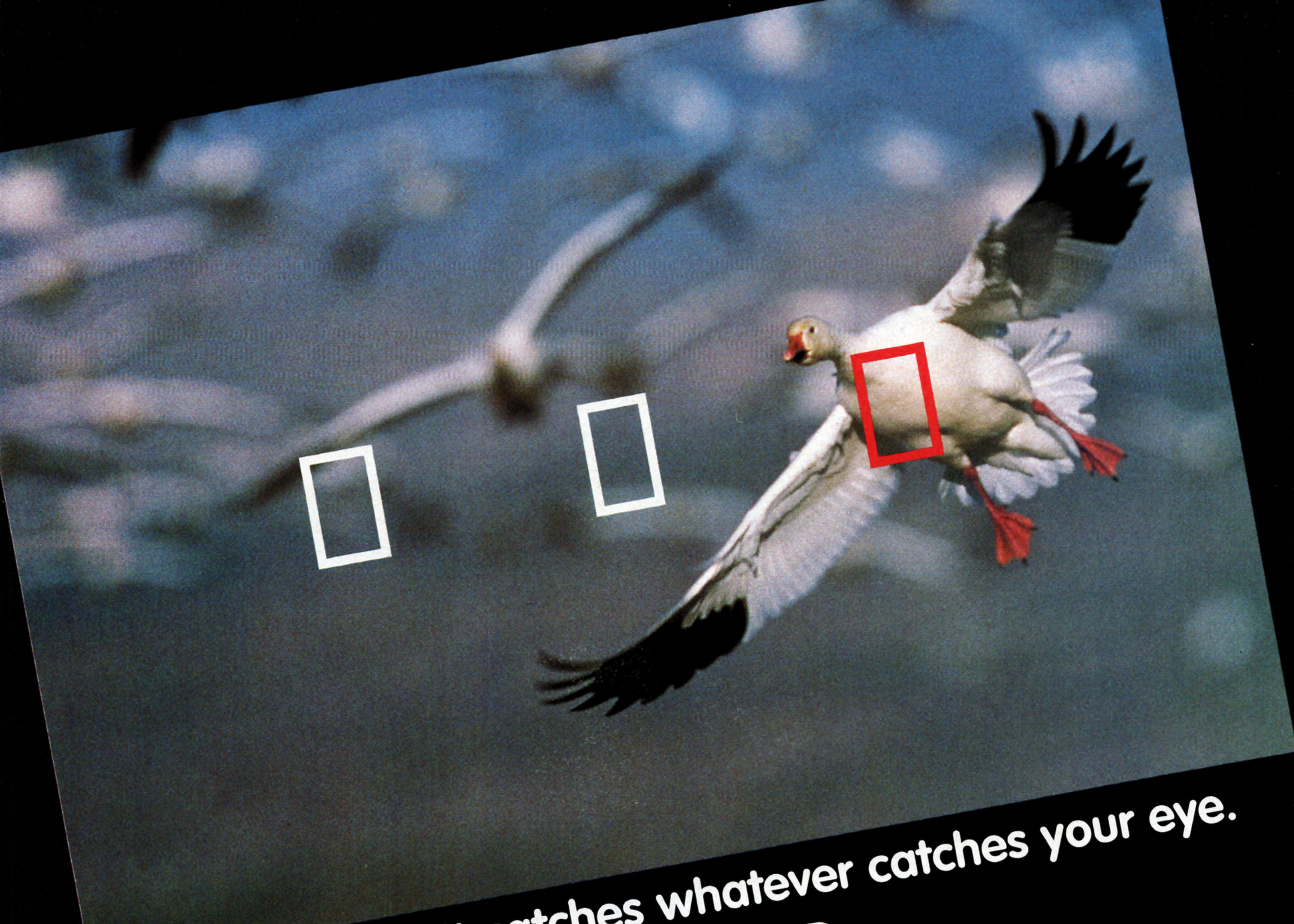

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Photo by: Art Morris

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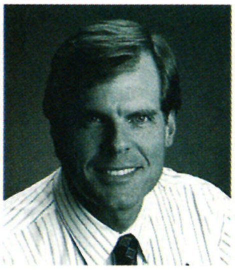


Everyone wants to sell their photos, or at least it seems that way, based on the letters we receive and the conversations we have with readers at events where photographers congregate. Fully 35 percent of our readers classify themselves as serious amateurs, and 15 percent are part- or full-time professionals.

Having said that, it's probably safe to assume that money isn't the most important issue for those who don't have to make a living with their cameras, but rather the sheer thrill of being published. Even those of us who work on magazines never lose the excitement. I recently sold a photo to the *Los Angeles Times* for $75—an amount that wasn't going to change my lifestyle for the week—yet I still showed it proudly around the office and home.

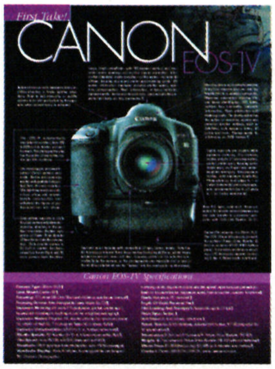
In this spirit, we elected to focus this issue on the theme of **"Share & Sell."** Of course, the money never hurts, so we address some of the essential topics relating to how and where to make your pitch for possible publication. There have been many books written on this subject directed to aspiring photographers and writers. In keeping with some tangents that fall into our current areas of expertise are the many ways to use some of the new computer/digital technologies to market your work—including photos taken with traditional film products. For readers of *Outdoor Photographer,* this aspect of digital photography opens up exciting opportunities to look professional from your basement or spare-room office. Based on the many submissions that we receive, a great many photographers are already using their computers and inexpensive, photo-quality color inkjet printers to turn out an impressive array of creative cards, portfolio sheets, letterhead and more. Of course, all this can be in support of personal Web site displays or your album on one of the many new photo-sharing sites.

BETTER
MARKETING
DIGITALLY
PLACE STOCK PHOTO

Even as we write the "Share & Sell" cover line, the term "share" has come to have a new meaning in the photo world. With the advent of photo-sharing Web sites, share is often used to describe the new and many ways friends and relatives—and perhaps customers—can view your pictures via the Internet. In the context of this issue, share might include making images available to organizations and publications related to worthy community and environmental causes. Many of us have some pet concerns related to saving an endangered species, a local wetlands or a last stand of wilderness. The involved organizations are always in need of well-crafted images to illustrate their publications, posters, etc. Like my $75 sale, it may not be a way to support your photo habit, but the rewards are priceless on both sides of the exchange.

Basic
Marketing

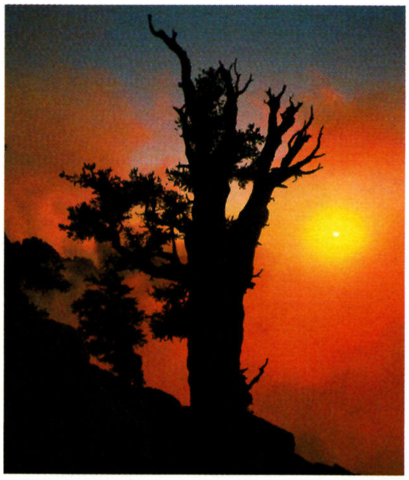
Shifting to another subject that's only related to the above in that it appeals to very serious amateurs and professionals, we're particularly excited about **Canon's introduction of its pro SLR, the EOS-1V**. In this issue, we highlight the preliminary specifications on the new camera, but its significance goes beyond its new features. Yes, you can drive film through the camera at 10 fps, and yes, Canon places great emphasis on the fact that the new body is weatherproof to the point of holding up under a heavy rain. (Some of Canon's high-end telephotos are outfitted with complementary dust and water seals. Furthermore, now that Canon has a body with this weather-resistance, more lenses will follow in the future.)



What's exciting to us is that introduction of the EOS-1V is just the most recent in a significant series of introductions at the top end of 35mm film SLRs, including the Canon EOS-3, Nikon F100 and Minolta Maxxum 9 in the recent past. Add to this advances in the medium-format category, with Mamiya's 645AF and its affordable 645E **(see "In Focus")**, Pentax's updated 67II and Contax's 645AF. In the face of so much to-do about digital cameras at all the industry's shows and among consumers bellying up to retail-store counters, we find this support with to-die-for film cameras to be supremely uplifting.

—Steve Werner, Publisher/Editorial Director

COVER SHOT



Photographer: David Muench
Location: Foxtail Pines, Alta Peak, Sequoia National Park, California
Equipment: Linhof 4x5, Schneider 75mm Super-Angulon, Fujichrome Velvia, Gitzo Mountaineer tripod, Linhof ballhead
Situation: I've always been drawn to these foxtail pines. They're a close relative of the bristlecone pines. In September of 1998, I was in Sequoia National Park and decided to head up the trail to Alta Peak. For me it was an overnight so I could catch the early-morning and late-afternoon light. I was carrying my permit, a tent, my camera gear, a couple sandwiches and some lemon drops to get me through the night.

I was blessed with simply fantastic timing. It was extremely lucky. The fog was thinning and the foxtail pine was in a perfect position with the sun and retreating mist. This was one of the happier photographic experiences I've had. Everything just fell right into place. The weather, especially, performed just perfectly. Thanks to the severe El Niño year in 1998, the residual cloud action was spectacular.

Even when I'm alone as I was on this hike, I carry quite a bit of camera gear. In addition to the Linhof 4x5 camera, I haul a bevy of lenses—a 500mm, 300mm, 210mm, 75mm and 65mm. I've recently started using ready-loads, so I don't have to carry all of the sheet film holders I used to. Things like the ready-loads and carbon-fiber tripods are fantastic for those times when I climb alone on trails like the one to Alta Peak. I can keep things light without making any compromises.

[This photograph appears in the new book, *California,* featuring photography by David and Marc Muench (Graphic Arts Center Publishing, 1999)].

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Eagles, Eagles Everywhere

I don't normally buy picture books, but if the pictures in the February 2000 issue are any indication of what John Pezzenti's book contains ("The Bald Eagle: Symbol Of Freedom"), I want it. The cover shot on the issue is absolutely amazing. I'm fortunate to live in an area where there are eagle populations nearby. I've seen them in the wild, but I've never tried to get close enough to photograph them. With the lens I have now, Tamron's 28-300mm, I should be able to get some satisfying shots without upsetting the birds and their environment. Each issue of your magazine gets read with a lot of admiration for the photographers and not just a little bit of envy. Thank you.

Clarence Anderson
Via e-mail

Pezzenti's book, The American Eagle: A Photographic Portrait, *is fantastic. In trying to get your own stunning images of bald eagles, however, you may find the need for a longer lens than the one you mentioned. Pezzenti often uses a 500mm and longer to take those crisp, close-up eagle photographs.*

It was with much distress that I read your article on photographing bald eagles. How could you not include Squamish, British Columbia, on your map? This year, during our Annual Brackendale Eagle Festival, we counted more than 2,700 eagles in one day. The eagles have a greater population than the humans in this town! Our record count of more than 3,500 eagles in 1994 truly put us on the "Eagle Map." Please consider Squamish (45 minutes north of Vancouver, B.C.) for a photography story, as your readers would really enjoy not only the eagle photo opportunities, but the stunning mountain and ocean scenery as well.

Laura Plant
Eagle Count Volunteer Coordinator
Via e-mail

We received a number of letters similar to this one. Many readers were distressed about great bald eagle viewing spots we left out of the article. The article wasn't intended to be the ultimate location guide for bald eagle viewing. Rather, we wanted to give everyone a few examples of where to find these majestic birds. We didn't intend to slight any locations, but we were confined by space.

View Keeper

Dewitt Jones' column on being a "View Keeper" in the March 2000 issue was absolutely marvelous as he shared his life as a visual steward of nature's wonders. His keen sensitivity and oneness with nature is an inspiration to all of us since he not only observes but, more importantly, absorbs the beauty that surrounds him. We're all indebted to him for his willingness to share openly and honestly with his readers.

Jim Wiggins
Royal Palm Beach, Florida

For Pros And Amateurs Alike

I just thought I'd take a few seconds to let you know how wonderful a job you do. I've been subscribing to *Outdoor Photographer* since the very early 90s but, more recently, I've found each and every issue to be hard to put down. I went pro as a wildlife photographer about five years ago and, since that time, I'm amazed at how each and every issue has two to three articles that go beyond interesting to being exactly about the subject or questions that are on my mind at that time.

Take the February 2000 issue, for example. It features a major article on bald eagles with questions and answers to the photographer about his subject. I live in Minnesota, and this is the time of year I travel to the Mississippi River in the Wabasha area to do my eagle photography. The previous issue has several articles on photographing water. I had just spent several days photographing waterfalls in the Upper Peninsula of Michigan. You obviously have your finger on the pulse of the working photographer. The Lepp, Neill and Rowell columns are just too hard to put down—they either answer my questions or give me motivation to pursue my subjects.

Dudley Edmondson
Duluth, Minnesota

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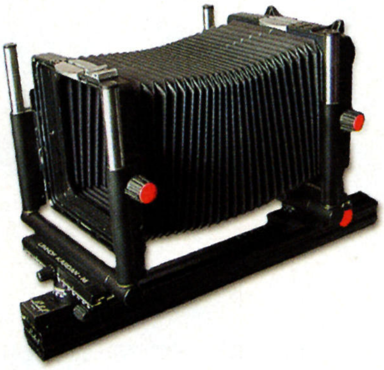
Get output that easily matches the quality of your local photo lab's prints with Epson's new Stylus Photo 870 and 1270 inkjet printers. The breakthrough: Their output rivals the lightfastness of traditional prints, with an estimated longevity of at least 10 years. Both printers feature "edge-to-edge" printing of 4x6-inch prints in under one minute. The 870 provides output as wide as 8.5 inches, while the 1270 can go as wide as 13 inches. Windows or Macintosh. Price: $299 and $499, respectively. **Contact:** Epson, (800) 463-7766, www.epson.com.

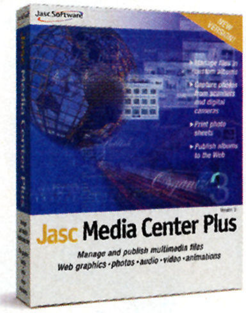
Linhof Kardan M 4x5 View Camera

Here's an affordable way to get started in large-format photography. **Linhof's Kardan M 4x5 monorail camera swings, shifts and tilts for more creative control over your images.** The all-metal Kardan M accepts most all of the accessories of the Kardan GT model, and can be converted to a GT down the road. Price: $1,170. **Contact:** HP Marketing Corp., (973) 808-9010, www.hpmarketingcorp.com.



Singh-Ray Gold-N-Blue Polarizer

Add dramatic tones of yellow or blue to drab light with Singh-Ray's new Gold-N-Blue bi-color polarizer. As you turn the polarizer, reflecting areas in the scene take on cool, blue tints, then warm, golden yellows. Price: $160. **Contact:** Singh-Ray Filters, (800) 486-5501, www.singh-ray.com.



Jasc Media Center Plus 3

Organize and manage your image, sound and video files with Jasc's Media Center Plus 3 software. Create custom albums, import images from scanners or digital cameras, print proof sheets and publish to the Web without switching between multiple programs. Windows only. Price: $29. **Contact:** Jasc Software, (800) 385-9859, www.jasc.com.

Canon EF 100mm *f*/2.8 Macro USM Lens

Macro enthusiasts, take note: Canon's new EF 100mm *f*/2.8 Macro lens features Canon's USM focusing technology for fast, precise autofocus. But the real thrill is in the details—you get magnification of up to 1X with a minimum focusing distance of 1.02 feet. Price: $1,100. **Contact:** Canon, (800) 652-2666, www.usa.canon.com.

Mamiya 645E Medium-Format SLR

Step up to medium-format quality without the big price tag. **Mamiya's new 645E accepts the whole family of 645 lenses, from wide-angle fisheye to 500mm telephoto.** TTL center-weighted metering, mirror lock-up and multiple-exposure capability give you more control than you might expect for the price—about $1,500, including a standard 80mm lens. **Contact:** Mamiya, (914) 347-3300, www.mamiya.com.

Eureka! Aurora 3-Season Tent

Make your next photographic adventure more comfortable with the Aurora 3-season tent from Eureka!. Available in five sizes to accommodate solo trips or groups of up to six, the three-pole rectangular dome design features easy setup and weatherproof protection for cozy rest and relaxation between shoots. Price: $165 to $365. **Contact:** JWA, (414) 884-1500, www.jwa.com.

Garmin eTrex Handheld GPS

Take along the ultra-compact eTrex GPS receiver from Garmin for accurate, worry-free navigation anywhere in the world. The sleek, waterproof case and backlit display make this unit ready for just about anyplace your photography takes you. Track your movement with waypoints to easily find your way to favorite spots. Two AA batteries will power the eTrex for about 22 hours. Price: $145. **Contact:** Garmin, (913) 397-8200, www.garmin.com.

Giottos Minipods

Great for digital and compact cameras and even lightweight SLRs, Giottos' new multipurpose mini-tripods give you that extra stability you need for sharp photos. Use it in the field for low perspectives or quick stabilization anywhere. One model includes a mini-ballhead mount—now that's truly a tabletop tripod. Price: $25 to $31. **Contact:** HP Marketing Corp., (973) 808-9010, www.hpmarketingcorp.com.

INFOCUS

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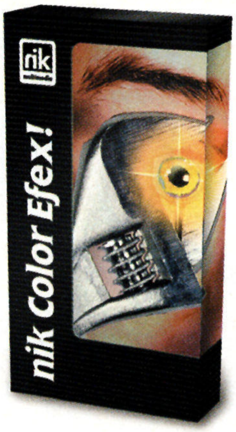

The North Face Talkeetna Jacket

Brave the elements in waterproof comfort with the Talkeetna jacket from The North Face. It features Hyvent™ coating for breathable protection from what's outside, keeping what's inside dry. Two big pockets keep your hands warm, and there's a hood hiding in the collar. Price: $185. **Contact:** The North Face, (888) 251-9464, www.thenorthface.com.

L.L. Bean's Expedition Waist Pack

Great for day trips, Bean's Expedition waist pack has plenty of room for gadgets, sunglasses, extra clothes and whatever else you need to take along. Easy-to-access side pockets are great for film or light meters. There's even a handy water bottle pouch for convenient hydration on the trail. Price: $60. **Contact:** L.L. Bean, (800) 809-7057, www.llbean.com/traveler.

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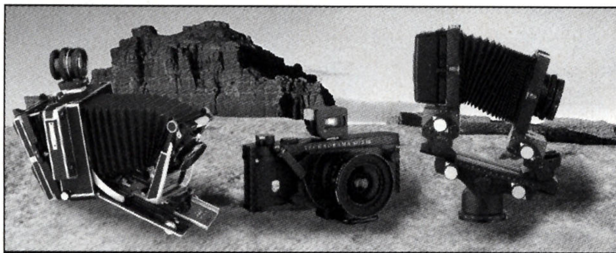

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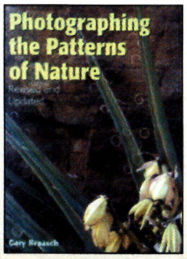
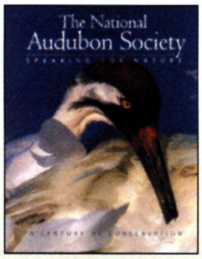

Photographing the Patterns of Nature
Revised and Updated
Gary Braasch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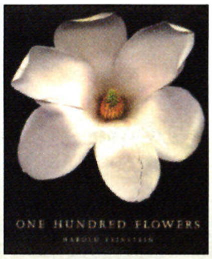
A Century of Conservation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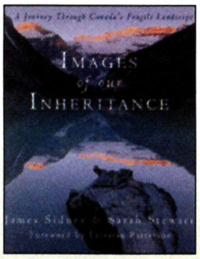
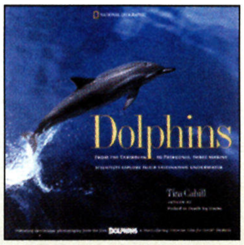
Harold Feinstein


A Journey Through Canada's Fragile Landscape
Images of our Inheritance
James Sidney & Sarah Stewart


Dolphins
Tim Cahill

Books 'N Such

Photographing The Patterns Of Nature by Gary Braasch (Amphoto Books, 1999; ISBN: 0-8174-5441-1). Recently revised, this informative guide for photographers is full of tips to help you identify and photograph the beautiful underlying patterns in nature.

The National Audubon Society: Speaking For Nature edited by Les Line (Hugh Lauter Levin Associates, 1999; ISBN: 0-88363-799-5). Take a trip through the American conservation movement of the 20th century, as told through photographs and perspectives of the National Audubon Society. The book features superb works by many noted outdoor photographers.

One Hundred Flowers by Harold Feinstein (Bulfinch Press, 2000; ISBN: 0-8212-2665-7). Fans of flora will love this artful collection of finely detailed photographs, complete with cultivation hints for each variety.

Images Of Our Inheritance by James Sidney and Sarah Stewart (Whitecap Books, 1999; ISBN: 1-55110-944-1). A journalistic adventure through Canada, photographed and written by two young explorers of nature's relationship with man.

Dolphins by Tim Cahill (National Geographic Books, 2000; ISBN: 0-7922-7594-2). More than 100 *National Geographic* photographs transport you to the underwater world of one of the Earth's most intriguing mammals.

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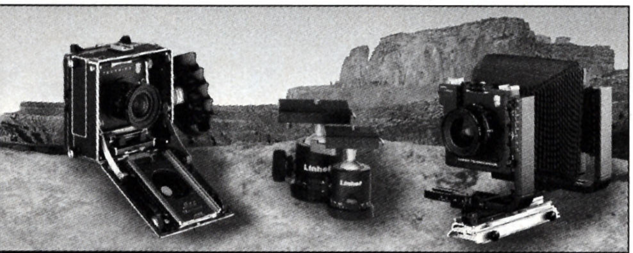

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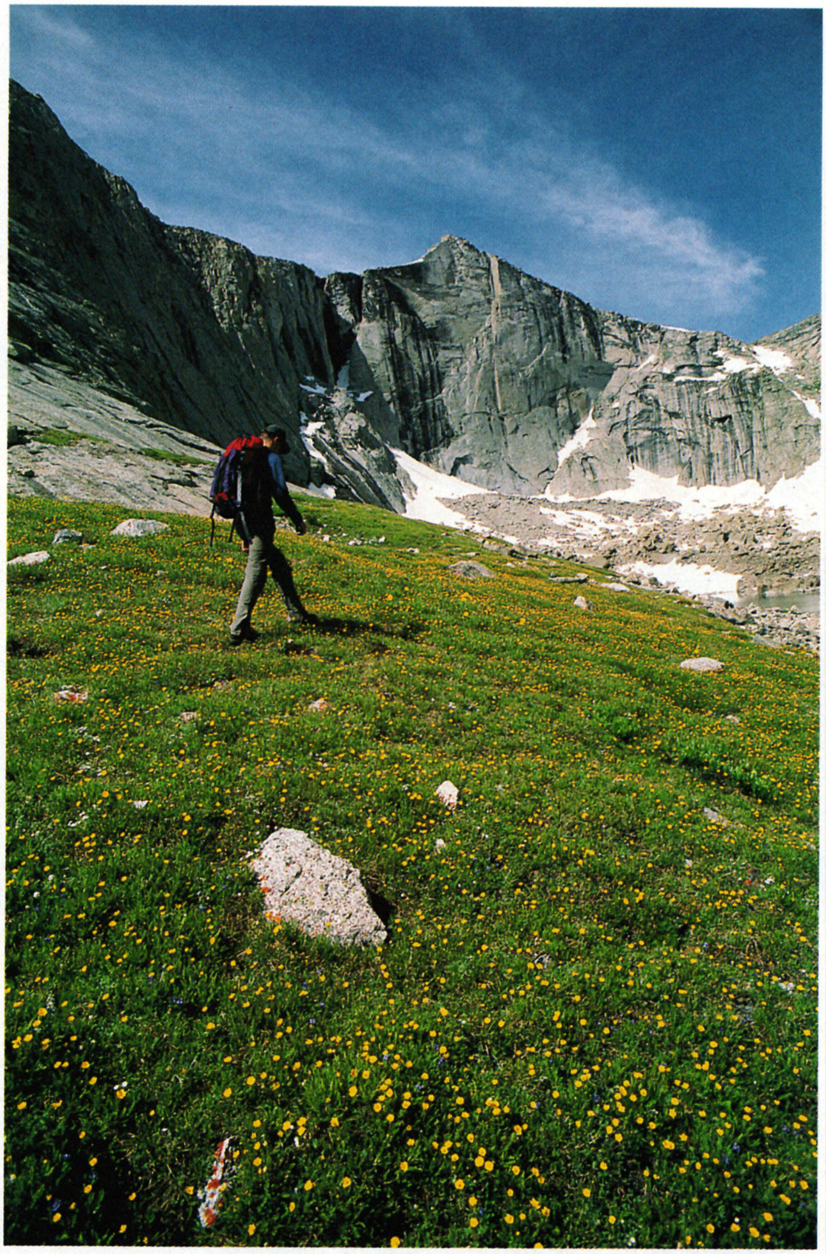
Wind River Rendezvous

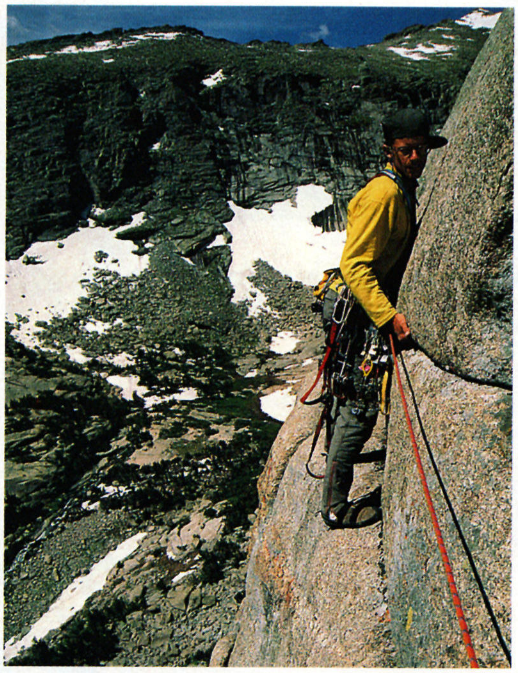
Sometimes the best adventures happen away from the big places and on your own time

BY GALEN ROWELL



The Wind River Range in Wyoming is my favorite in the Rockies. Warm, relatively dry summers create a paradise for backpackers, climbers and photographers. Hundreds of peaks rise more than 12,000 feet above glaciers and snows that last late into summer. Meltwaters cascade into alpine basins filled with meadows, open pine forest and countless lakes before joining into rivers separated by the Continental Divide. Gannett Peak, the tallest in Wyoming, rises slightly higher than the Grand Teton, 100 miles to the west.

I thought I had it all figured out to spend a casual week there last summer. With five lectures and seminars booked over a three-week



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period in Wyoming, Montana and Alberta, my wife, Barbara, would fly us in her Cessna 206 with lots of spare time to photograph the national parks. We'd meet Conrad Anker at the International Climbers' Festival in Lander, Wyoming, where we'd give a joint slide lecture about our climbs in the Karakoram Himalaya. Then he'd join us and six other friends to camp in the Wind Rivers amidst pristine lakes and unclimbed rock faces. A horse packer from Allen's Diamond-4 Ranch would bring in 700 pounds of tents, sleeping bags, food, wine, climbing gear and photo gear.

In 1990, the same outfit hauled gear 19 miles to the base of the north wall of Mount Hooker, the longest continuously vertical cliff in the Rockies. That enabled me to join Wyoming climbers Todd Skinner, Paul Piana and Tim Toula in making the first free-climb of the face by running the trail a few days later with only my camera.

Two years later, I joined Todd and Paul for an even more extreme and photogenic ascent in the Canadian Arctic. After the *National Geographic* almost bought the Hooker story and turned down the Canada climb, I gave up. I'd done one cover story on rock climbing way back in 1974, and the magazine hadn't run one since.

Todd never gives up (which directly relates to my return to the Winds in 1999). Just after our Canada climb, he and Paul founded the annual International Climbers' Festival as a celebration and a way to make locals aware that some of the world's finest climbing was happening in their big back 40.

Todd had grown up on a ranch in the Winds, where his kindergarten teacher, Mr. Cookie, inspired him toward greater things. Mr. Cookie had been a local rodeo hero until a bull named Gravedigger broke him up. Then he became a cook. When that didn't pan out, he taught kindergarten. He told kids that to succeed, you needed to heed some basic cowboy logic, which Todd recounted around the campfire: "If you want something very badly, take it. If someone says something you don't like, hit 'em. And remember, cowboys don't smile unless they're hurt, and there ain't never been a horse that couldn't be rode."

After my failure to sell Todd's climbs to the *Geographic,* he got back in the saddle and wrote a cover story about a later free-climb of the Great Trango Tower in the Karakoram. Both he and Paul were a bit too busy to join us after the 1999 festival.

Shortly before the festival, Conrad Anker found George Leigh Mallory's body on Mount Everest and sudden celebrity. He arrived in Lander having just written a *National Geographic* story. With a book due at the end of the month, he, too, was now too busy to join our informal outing. That seemed okay with me because we still had one top climber left. Twenty-year-old Chris McNamara had made his 54th ascent of Yosemite's El Capitan in June with Conrad and me. What was more of a problem was my state of exhaustion as we walked the nearly level seven miles to Cathedral Lake.

Over the past 10 days, I had done a solo 4,000-mile drive after Barbara opted out of flying her single-engine plane through thunderstorms into Canada. A

A WHOLE NEW WAY

Images 1, 3, 7: © Gavriel Jecan/Art Wolfe, Inc.; Image 2: © Bob Krist; Images 4, 5, 6: © Doris Shepherd Wiese

It took the first name in medium format to come up with this unique concept in 35mm: Hasselblad XPan – the first and only dual-format 35 that lets you switch from standard 24 x 36mm images to full 24 x 65mm panoramics on the same roll of 35mm film...imagine the creative possibilities! XPan is a compact, quick-handling rangefinder camera with interchangeable 30mm f/5.6, 45mm and 90mm f/4 Hasselblad lenses; full LCD/LED data display and many automatic functions including: TTL aperture-priority auto-exposure; auto-DX-sensing; auto-film-advance; and three-frame, auto-bracketing...all with manual override for complete creative control.*

Both the camera and the image quality are everything you'd expect from Hasselblad, at a price that will make XPan an easily affordable addition to any professional or enthusiast's camera bag! Call 973-227-7320 for more information or the name of the dealer nearest you.

stationary storm system had been hovering across the border for weeks. She promised to try to join me as I took off across California's Central Valley on a clear 109°F July afternoon. Less than 24 hours and 1,000 miles later, I rolled into Lander, a week before the festival. By air, dropping off all our camping gear plus my slides in Lander would have been just hours out of our way to Canada, but it was two extra days by road. There were alternatives, but what better excuse to drive both ways through Grand Teton, Yellowstone and Glacier?

Starting from Lander in the dark, I made it to the Grand Tetons in time to photograph a splendid sunrise. After breakfast, I cruised through Yellowstone for the rest of the day, photographing bison herds in lush Hayden Valley and looking for wolves in Lamar Valley. The following afternoon in Glacier Park, I ran up a snowy trail to the Grinnell Glacier with my camera, following fresh grizzly tracks.

As storm clouds moved in the next morning, I photographed my best-ever dawn in the park just before my luck ran out. I spent the next three days within the storm system that had been hanging over the Canadian Rockies for a month. After lecturing in rainy Calgary and getting snowed on in Banff, the clouds parted while I was giving a seminar in Yoho National Park, where I shot 12 rolls of gorgeous wintry landscapes.

Meanwhile, Barbara flew to Lander on the only good flying day of the week. I met her there just in time to rehearse my lecture with Conrad and party each night with Todd, Paul and other old friends, which brings me full circle to that hike in a state of exhaustion.

After we set up camp beside a lake that reflected the 1,200-foot face of Cathedral Peak, I laid around and rested while others hiked up side valleys to check out the area. Barbara painted, others fished, and we soon fell into a routine of all getting together before sunset and dinner to share what we'd seen and done over a glass of wine. A Himalayan guide and his wife did long hikes every day. My working attorney, now in his 60s, made a first ascent with a retired software vice president in his 30s. But Chris McNamara, barely in his 20s, had failed to free-climb the virgin 1,200-foot South Tower Direct of Cathedral Peak with me. The hard Wind River gneiss lacked vertical crack systems, but had many horizontal ones with overhangs.

On the last possible day, Chris and I resorted to direct aid—standing in slings attached to rock anchors—to pass the hardest sections and stand on the flowered summit beneath a thunderstorm about to break. Though lightning never struck, a thought hit me with equal suddenness. Of course those newly beholden to adventure writing or photography assignments weren't here. Had I sought a big one beforehand, the editors might have air-freighted a few of us to attempt some greater Arctic or Himalayan superlative to satisfy their readers and advertisers, but not us. I'd been there before. The spontaneous camaraderie of our rainbow-watching, trout-eating, wall-climbing, water-coloring week never would have happened except on our own time. **OP**

Galen Rowell's Web address is www.mountainlight.com.

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Favorite Places

Charles M. Russell National Wildlife Refuge

LOCATION Extending nearly 125 miles along the Missouri River in central Montana, the Charles M. Russell National Wildlife Refuge has native grasslands, forested coulees, wooded river bottoms, badlands and the wilderness of the Missouri Breaks. Also within the refuge is the 250,000-acre Fort Peck Reservoir. This varied terrain is home to a wide assortment of animals, including pronghorn, elk, deer, bighorn, mountain lions, coyotes and prairie dogs. Seasonally, the vast waters of the Charles M. Russell NWR host a multitude of ducks, geese, swans and white pelicans.

All weather access roads are located at the west end of the refuge at Sand Creek and in the east near the Fort Peck Dam. The remaining roads in the refuge require four-wheel-drive vehicles. Visitors need to be self-sufficient, as comforts are few and far between, with little beyond undeveloped campgrounds.

WEATHER Summers on the plains of central Montana are hot and dry, with temperatures that can exceed 100 degrees. Be sure to bring plenty of drinking water.

Autumn is a pleasant time to visit the refuge, since temperatures are mild and insects are less of a problem. The fall colors are magnificent, with the golden prairies, red and yellow foliage, and blue skies reflected in the water.

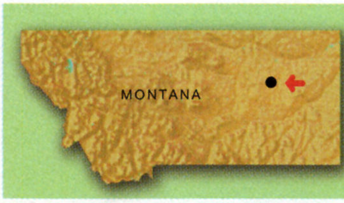
Winter weather is often quite cold, dropping to 30 and even 40 degrees below zero. Fort Peck Reservoir can be covered with two or more feet of ice from December to April.

Spring is far more accommodating, as the temperatures are moderate and the landscape turns green.

PHOTO EXPERIENCE The variety of animal species and the scenic diversity of the lands and waters of Charles M. Russell NWR provide unique opportunities for the photographer. Early and late in the day are the best times to locate and photograph wildlife. The best light for scenic photography is also usually around sunset and sunrise, depending on weather conditions. Midday is best spent traveling and looking for new locations.

Taking a combination of long telephoto and wide-angle lenses to the refuge will maximize your ability to capture both the elusive wildlife and the prairie scenery of the area. Saturated medium- and slow-speed films can produce very pleasing results here.

Contact: Travel Montana, (800) VISITMT, ext. 044, www.visitmt.com or Charles M. Russell NWR, (406) 538-8706, www.r6.fws.gov/cmr. **OP**



BEST TIMES The milder conditions of spring and fall make them ideal seasons to visit the park. May and June on the prairies are resplendent with soft greens and the glorious colors of wildflowers, and young animals are out exploring the new world around them. September and early October bring striking autumn colors to the hills and valleys. The animals are in their prime as they prepare for winter.

Text And Photography By Marv Binegar

The most compact in the series, the Nature Trekker AW (airline carry-on) is shown with tripod mounted on side.

Trek There.

Lowepro's Trekker AW Backpacks

Seasoned nature and wildlife photographers know the demands of transporting their gear. No matter where your photographic journeys take you the challenges are the same—the weight and bulk of long lenses, extra camera bodies and a tripod can stretch your endurance to the limit.

Lowepro Modular Trekker AW packs are the solution. The most advanced harness systems provide maximum carrying comfort and optimum weight distribution. Of the four packs in the series—Super, Pro, Photo and Nature Trekker AW (all come supplied with the quick release Tripod Mount), you choose the size that's right for you and your equipment.

Trekker AW backpacks are modular, so you can customize the pack for your needs with a host of products from the Trekker AW accessory line.

For total protection against the elements count on the Trekker AWs to get you through the perils of your photographic pursuits.

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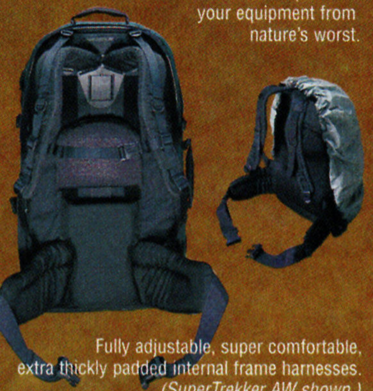
The Photo Trekker AW is airline regulation carry-on *(Shown with 35mm gear.)*

All interiors can be easily adjusted for Medium format equipment. *(SuperTrekker AW shown.)*

Lowepro's patented AW cover protects your equipment from nature's worst.



Fully adjustable, super comfortable, extra thickly padded internal frame harnesses. *(SuperTrekker AW shown.)*

Accessories can virtually double the capacity of the modular Trekkers.

Position the quick-release Tripod Mount on either side or down the center of the pack. The vertical position helps you balance over difficult terrain. *(ProTrekker AW shown.)*

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Lowepro is firmly committed to the conservation and preservation of the environment, and encourages all photographers to practice "no trace" trekking and camping in wilderness areas.

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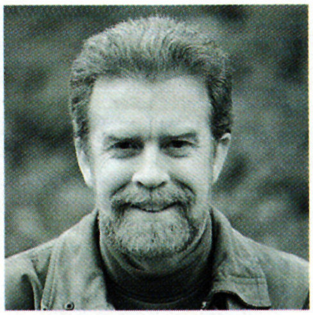
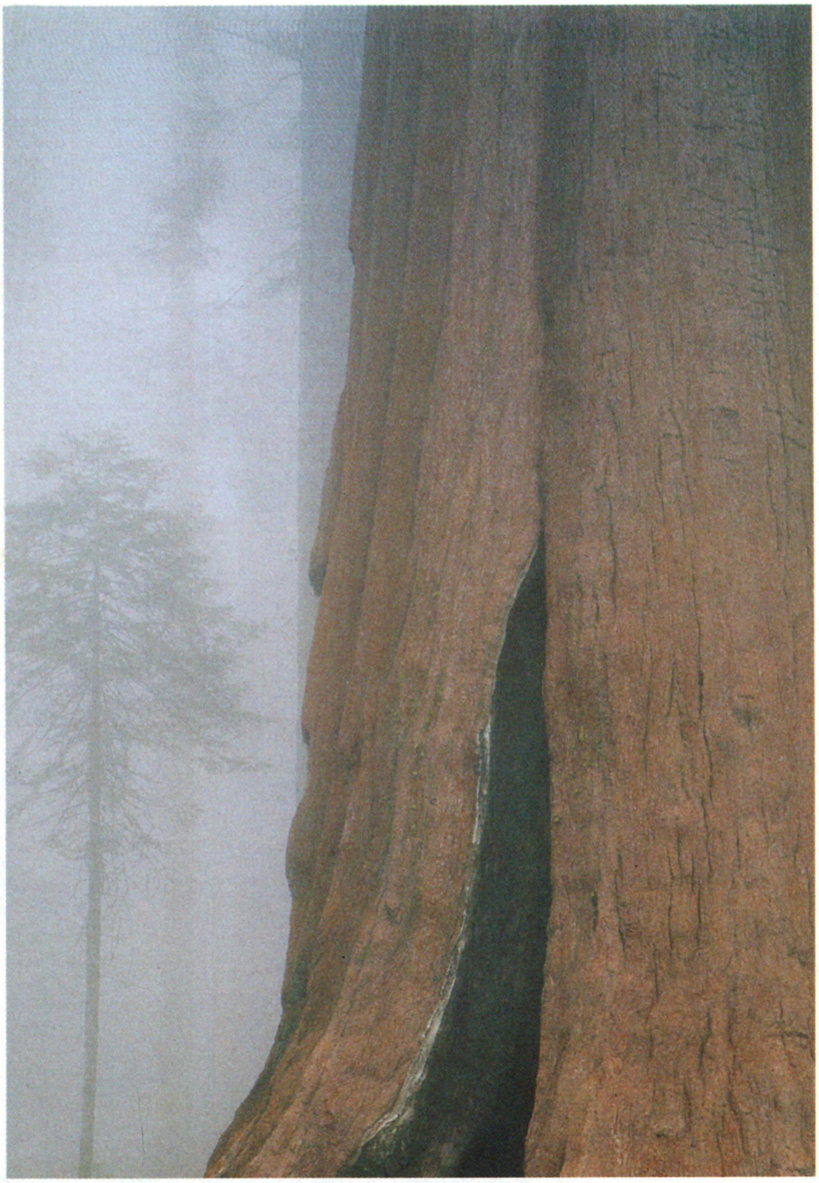


Whispers In The Fog

Consider how to create compositions that distill the key aspects of a scene

BY WILLIAM NEILL



Simplicity. Subtlety. These are words to value in landscape photography. A common tendency for landscape photographers is to include too much information. Too many mountains or trees. Too much foreground or sky. It's a natural and enthusiastic response to a great location or scene. Let's describe it all! After all, it's the entire 360-degree experience of sound and smell that makes us raise up our camera.

All too often, it's difficult to tell the whole story in one frame so, most often, the resulting image is merely a description. Including too much has the effect of diluting the composition. Had the photographer paused to consider how to create a composition that distills the experience, the viewer might have a chance to sense the place through the photographer's eyes. To distill is the key idea here; to isolate and concentrate the key elements of the photographer's interaction with the scene. The selective process gives one a better opportunity to discover a new viewpoint. I love making quiet and simple images. I strive to distill aspects of nature that whisper, and entice the viewer to delve deeper into the image and, most importantly, into nature.

A few years ago, I traveled to Sequoia National Park in California on an assignment for *Sunset* Magazine. My job was to photograph the sequoia groves in the park, and especially the less protected groves south of the park. As I first drove into one grove, a thick fog enveloped the forest. These conditions weren't exactly the ideal conditions for the work at hand. Yet I was entranced. Perhaps I could make an image that would evoke the sequoia's timeless and epic qualities in a new way.

For the next few hours, I wandered among the dogwood and giant sequoia as the fog sifted through the woods. Slowly and sub-

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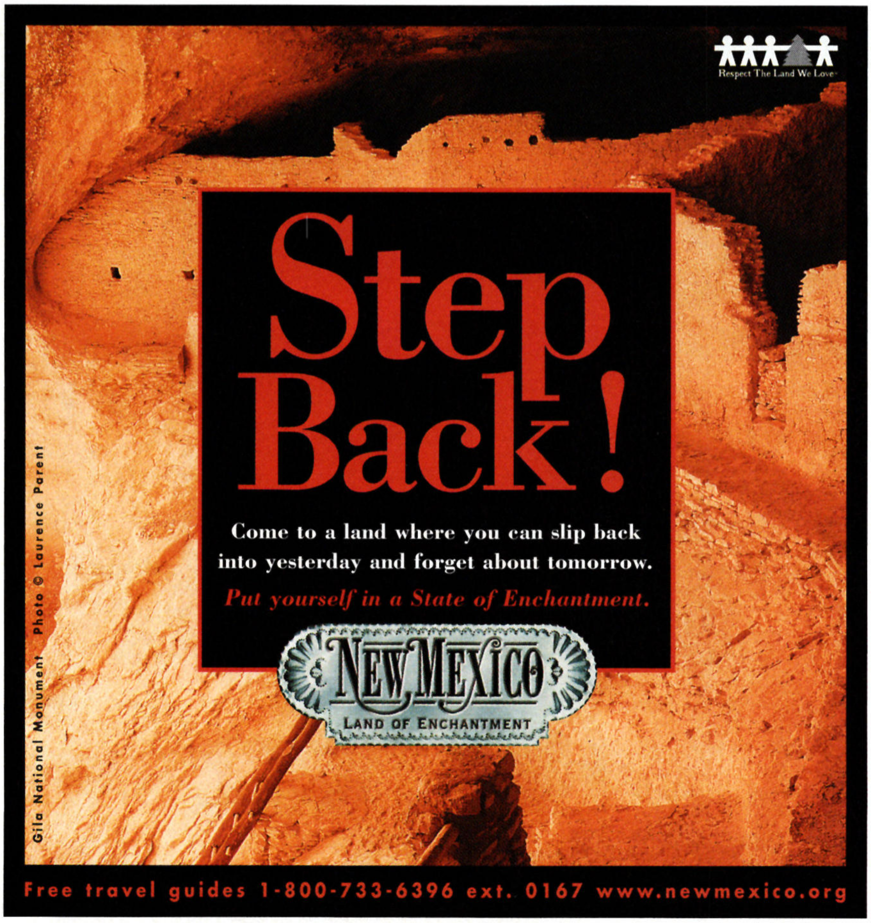

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tly, the fog thickened and lightened on a soft breeze. Japanese flute music, which played from a tape while I photographed, intensified the wondrous experience.

What the fog provided me was a forest simplified. The combination of soft light and the reduction of depth and detail provided by the fog allowed me to distill the key elements around me. On a sunny day, I wouldn't have even taken out my camera. I photographed dogwood branches, with their blossoms seemingly suspended in air and floating in the fog. My wide-angle lens captured two lone sequoias soaring up into the fog, an image that was later used in a Nike ad! I photographed a dogwood tree growing in front of a sequoia. I made vertical and horizontal images in panoramic format. The creative juices were flowing, and I worked the scene until no more ideas would come.

In the photograph shown here, "Giant sequoia and fir tree in the fog, Sequoia National Park, California," I chose a normal focal length 150mm lens for the 4x5 (approximately equivalent to something in the 50mm range for 35mm). I composed the image so that the tree filled more than half the frame. The small fir tree contrasts dramatically with the massive sequoia. Only a small part of the huge tree is included in the photograph, yet its presence is felt. The forest floor was cluttered with fallen branches, so I raised the front standard of my view camera to eliminate the distraction. This camera movement also served to keep the lines of the trees parallel. By not settling for the obvious approach, describing the whole tree, I discovered a fresh viewpoint, one that leaves the viewer to imagine the rest of the picture outside my frame.

The fog was gone the next day; the sun came out. I was able to make the type of images needed for the assignment. While the magazine didn't use any of the photographs made in the fog, many of them have been subsequently published. It was a successful trip on all quarters, especially artistically for me!

The mantra, once again, is: Simplicity and Subtlety. **OP**

For on-line portfolios and more, please see ***William Neill****'s Web page at www.WilliamNeill.com.*

SIGMA

OUR WORLD

Discovering the beauty and drama of nature's miniatures – an instant in the life of Rhacophorus schlegelii arborea.

Osamu Miyake: Born 1932, Tokyo. Graduated from Tokyo University of Foreign Studies. Became a freelance photographer specializing in mountaineering in 1964, after working as a magazine editor. Has represented the Japanese Alpine Photographers Group for 13 years, since its establishment. Currently shoots a variety of natural subjects including plants, insects, insects and animals.
Photo data: Sigma APO MACRO 180mm f/3.5 EX IF HSM; exposed for 1/125 sec. at f/4.

OSAMU MIYAKE SHOOTS THE WORLD WITH A SIGMA LENS

On a twig stretched out over a pond, a tiny drama has developed, as male frogs gather around a single female. The SIGMA lens captures this dramatic moment on nature's stage in all its vivid detail. Using SLD (Special Low Dispersion) glass in the front lens group, this telephoto macro lens offers impressive optical performance, including the ability to focus down to a 1:1 ratio with superb image quality. The Floating Inner Focus System provides superior handling stability while minimizing spherical and astigmatic aberration. Its HSM delivers quiet, high speed auto focus, in addition to full manual focus capability. It's also compatible with optional APO teleconverters. The 1.4x teleconverter lets you use it as a 252mm f/5 auto focus lens*, automatically switching to manual focus mode for macro shooting under 47in. And the 2x teleconverter allows it to be used as a 360mm f/7 manual focus lens.

* Minolta and Pentax compatible models support manual focus only when used with the teleconverters.

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BY GEORGE LEPP

Home Computer Prints

I have a scanner and would like to print some of my 35mm slides and negatives. What paper would you recommend, and what's the average cost?

B. Baker
Via e-mail

The choices are becoming more plentiful by the day. It used to be that there were only a couple of companies that manufactured inkjet papers; now there are dozens. We can break down the papers into a couple of basic types. The first is the glossy and semi-glossy papers that are similar to the silver-based photo printing papers we've had for years. Look for a paper that has a surface you like and a weight that feels substantial to the touch. Some printing material is called film, a very shiny acetate material that allows for great detail in the print. This is also the most expensive material and doesn't have a very long display life.

The second type of material is a matte surface. The nicest I've seen is the new Heavyweight Matte from Epson. This material is excellent for some images and has the longest life of any inkjet paper if printed with Epson's new Stylus Photo 870 and 1270 printers and inks. We're looking at 26 to 28 years, according to testing by Wilhelm Research Co.

The last types of papers are made of specialty materials like watercolor, canvas and silk. Some of the nicest I've seen are from a company called Pictorico (www.pictorico.com).

Keep in mind that up until now the longevity of inkjet prints was one to six years on display. All of this is about to change with new printers, inks and papers. You might want to look around for those papers that have a longer life. As for price, an 8.5x11-inch print will cost about $1 per print with most materials. The next size up is 11x17, and you'll double the cost, depending on the paper you choose. The 13x19-inch size will cost around $4 per print with glossy photo materials, including inks. If you don't reprint too many times to get the results you want, the price is good compared to a custom photographic print on a silver-based material.

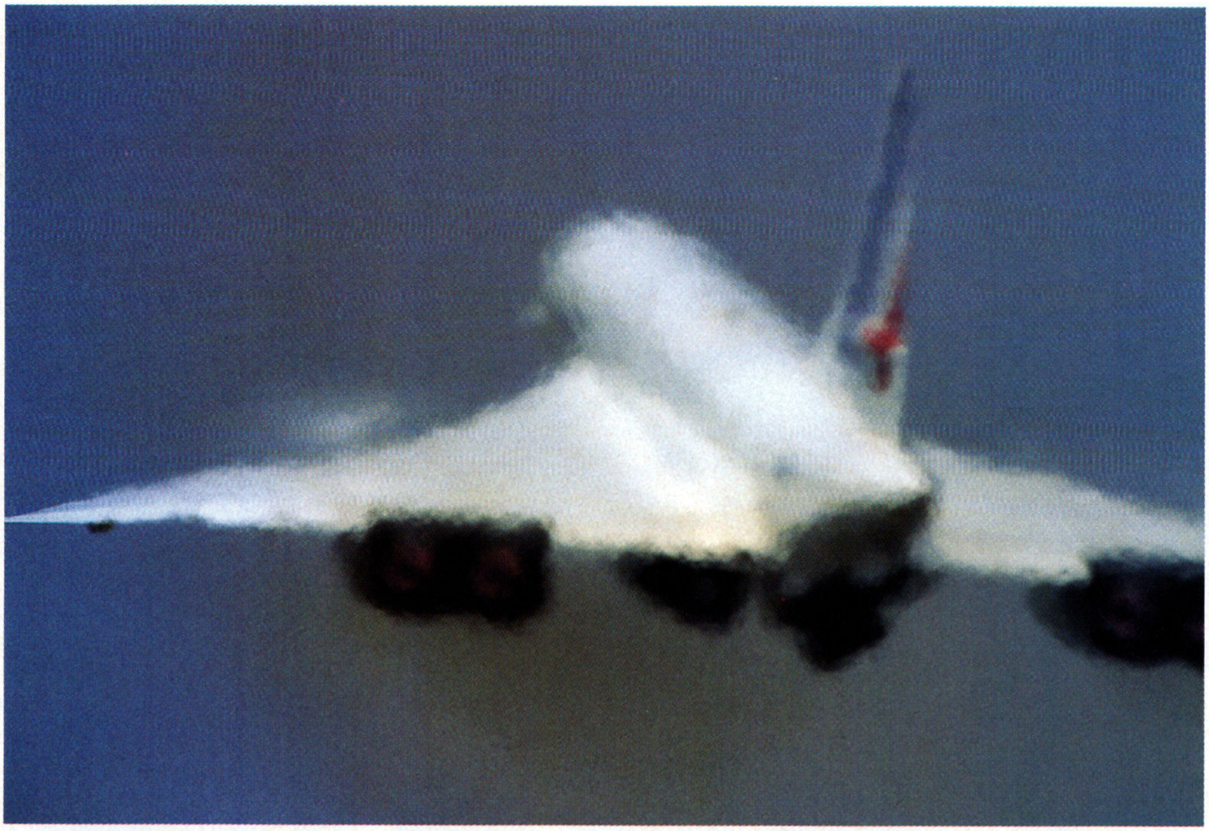
A Closer View To Evaluate Sharpness

There doesn't seem to be a high-quality 8x loupe available for viewing slides that covers the entire picture area. I've seen up to 6x, but is this really enough magnification to assess sharpness for enlargements of 11x14 or 16x20?

K. Wellenius
Cambridge, Massachusetts

In our office, and many others that I've been in, the standard loupe is a high-quality, color-corrected 4x. Schneider, Peak, Mamiya, Kaiser, Hakuba and Rodenstock make these, to name a few suppliers. Which of the 4x loupes is best is a personal call, as everyone in my office has his or her favorite. They're all different, and you'd better not get caught with some-

SIGMA



OUR WORLD

Expressing the sense of awesome speed as a giant bird takes to the air
— Charles de Gaulle Airport, Paris.

Katsu Aoki: Born 1944, Saitama, Japan. Graduated from Tokyo Photography School. Became a freelance photographer specializing in travel and aircraft, while working in advertising and public relations, following a period of newspaper sports photography. Has published numerous photographic books and software titles. Photo data: Sigma APO 50-500mm f/4-6.3 EX RF HSM; exposed for 1/500 sec. at f/8.

KATSU AOKI SHOOTS THE WORLD WITH A SIGMA LENS

Compared to conventional passenger jets, the take-off of the Concorde is simply breathtaking. The SIGMA lens captures this sense of overwhelming speed with its 500mm focal length. Using a Multiple Structure Inner Focus Zoom System, this high magnification lens offers a 10x zoom ratio, handling everything from standard imaging to super telephoto shots. Its SLD (Special Low Dispersion) glass offers impressive optical performance, minimizing chromatic aberration, while the 7-group Zoom System provides superb crispness and clarity at 500mm super telephoto range. And the use af a magnesium alloy for the tripod mount further enhances its lightweight mobility. In addition, this lens can also be used as a manual-focus 140-700mm f/7.3-8.8 or 200-1000mm f/10.4-12.6 lens, when fitted with optional APO 1.4x or 2x teleconverters

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one else's loupe. When the sharpness of an image is in question, we occasionally bring out the Peak 8x or even a Peak 15x.

The 4x loupes allow you to easily see the whole image, the Peak 8x is marginal and the 15x is only a part of the image. With practice, you'll be able to tell the quality of an image with a 4x loupe, and whether it will successfully enlarge to 11x14 or larger.

What To Send, What To Keep

Q When you submit your photos for publication in magazines or other periodicals, do you send original slides or copies? And if you make copies of your slides, do they usually look as good as the originals? Is there some sort of device that I can use to duplicate slides?

M. Garza
Mission, Texas

There are several ways to send images to publications. Some demand that you send only originals so they know the quality of the image. (This request would be made only after your images were approved for publication.) The receiver of spec images has no obligation to return those images to you, no matter what you include in the submission (such as a delivery memo).

Other publications will demand that only duplicate images are sent because they don't want the responsibility of keeping track of lots of images that have a high value. A 35mm dupe will have the lowest quality and seldom comes near the quality of the original. A 70mm dupe is a better choice, but some loss will occur. A digital file that's scanned properly can be as good or better than the original because you'll have the opportunity to maximize the image for cleanliness, contrast and color.

The digital age has started to open up some new possibilities. We often query a publisher with images on a Web page or attached to an e-mail. Be sure that the individual has the capability to receive this type of submission and is willing to do so. If they choose an image, you can then send the original or even send a high-resolution file on a disk or CD-ROM.

If the person doesn't want computer files, you can send a quality sheet of images from your inkjet printer with codes for the image. The most important factor is to communicate with the person who hopefully wants to see your images. Inkjet prints are becoming a more and more common method of submission. Be sure your images are big enough for an editor to easily understand them.

The image of the monarch butterflies reproduced here was taken with a 35mm camera, scanned at my desk on an inexpensive film scanner and sent to the magazine on a CD-ROM. I was able to keep the original safe in my file, and the magazine was able to reproduce the image at a high quality.

Spotting Scopes As Telephotos

Q I'm an amateur photographer and greatly enjoy taking nature and wildlife pictures. I always find myself wishing that my lens would reach out still further. However, I'm not quite ready to lay out the big bucks that the long lenses require. I'm curious as to the results obtainable using the cam-

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era-adaptable spotting scopes such as the Bausch & Lomb Discoverer or the Pro-Optics 500 f/5.6 MC telephotos. The price of these scopes makes them look attractive when you're not ready to buy a really good-quality lens.

R. Hubbell
Via e-mail

We always want the longer lens and we'd love to have it for a pittance. Unfortunately, it just doesn't work that way. The spotting scopes you mentioned are excellent viewing instruments, and they'll mate with a 35mm SLR. The resulting images definitely won't be publication quality. If all you're after are 4x6 prints of the subject, then maybe you'll be okay with the spotting scope conversion. If you want to make large prints to show and be proud of, then you'll have to take another tack.

A really long lens, beyond the 500mm range, has a number of problems that are hard to solve with even the best telephotos. One is loss of image quality from atmospheric conditions like moisture in the air and heat shimmer. Another is vibrations in the camera system that degrade the image. You need a fast shutter speed to minimize these, and the less expensive telephotos, and especially the spotting scopes, require a slow shutter speed because of their inherent small maximum aperture. Most spotting scopes have a maximum aperture of *f*/11 to *f*/16. This would require a very fast film that will give less image sharpness and color quality than slower films.

The best answer for starting out with a telephoto lens is to get one of the less expensive, single focal length 400mm *f*/5.6 telephotos and maybe a 1.4X tele-extender. This 560mm *f*/8 lens will give reasonable sharpness and speed. Even the 400mm with a 2X extender will give a better image than an optic not designed for photography. With the shorter focal length teles, you'll have to be a good, basic biologist to get closer to the subject without disturbing it, but the price tag will be around $600 to $800. This is probably more than the spotting scope, but far less than the monster telephotos you can move up to later. **OP**

If you have any tips or questions, address them to: OUTDOOR PHOTOGRAPHER, Dept TT, George Lepp, 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1175 or on the Internet at www.leppphoto.com.

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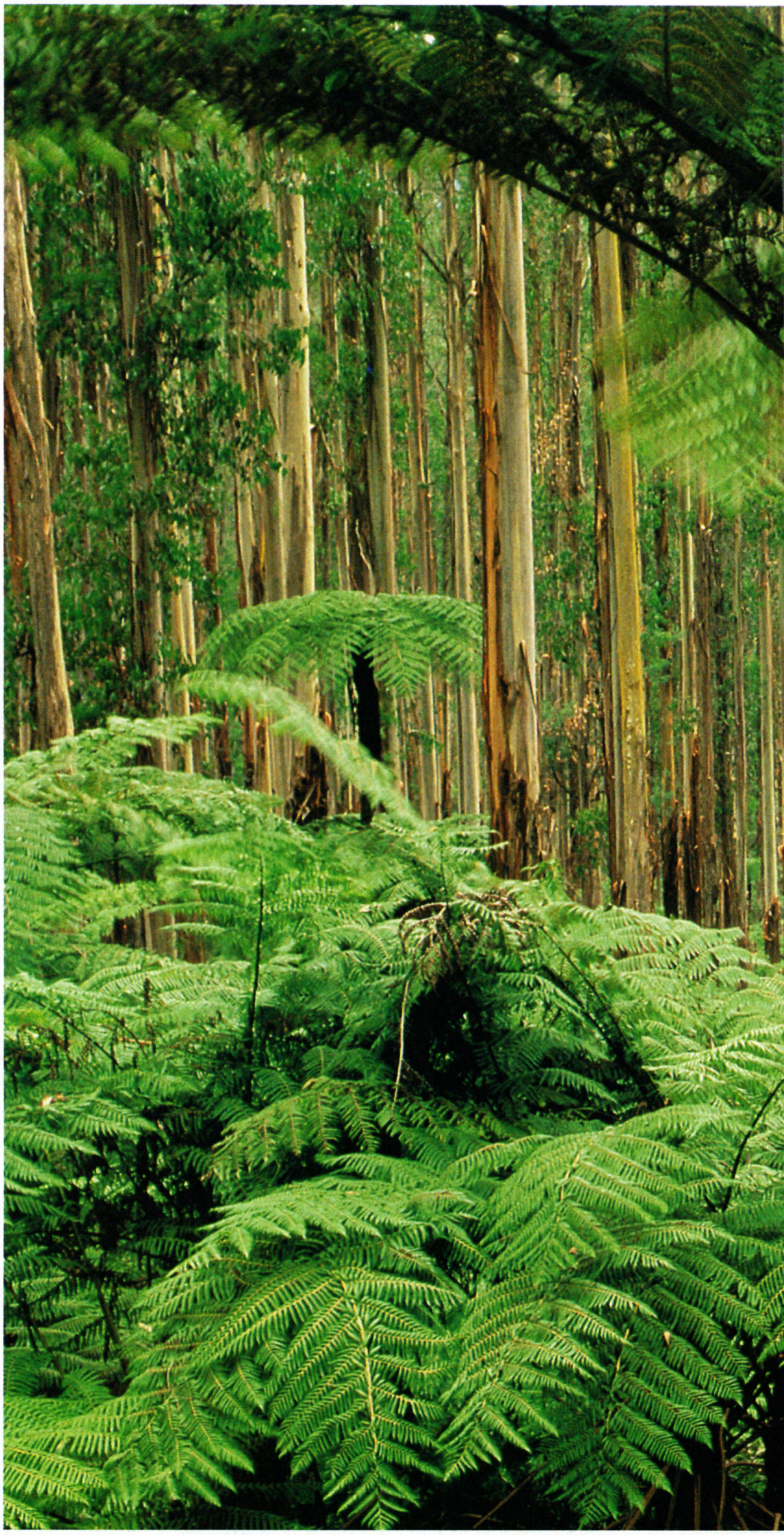
BY FRANS LANTING



In an ancient forest in southeast Australia, ferns grow to the size of trees. And the trees themselves, arrow-straight eucalypts called mountain ashes, rise to heights matched only by California's redwoods.

Although the eucalypts dominate the forest, it's the ferns that drew me here. These prehistoric plants are older than any trees, and once formed forest canopies of their own, with their striking umbrella forms. In the modern world, they have become dwellers of the understory, overshadowed by the mountain ashes, the tallest flowering plants on earth today, which tower high, evading fires that sweep through periodically.

On a rainy winter day, I explored the forest for a vantage point where I could juxtapose the two arboreal giants. I scrambled down a hillside to a magnificent fern, and backed off to set up a telephoto zoom on a tripod. The zoom enabled me to adjust compositions smoothly without having to move on the steep, slippery slope. The stability of the tripod allowed me to close down the aperture for the maximum depth of field I needed. The effects of the extended shutter speed and the gusty wind combined to blur the tips of the fern.

A polarizer saturated the greens by cutting glare from the wet foliage, which reflected light from the overcast sky. I slipped a big eyecup over the camera's viewfinder and a black eye patch across my left eye to block light from the outside world, so I could focus on details within the image and scan the edges of the frame for inappropriate elements.

My point of view emphasized the tree fern, branching out over the eucalypts. Now the tree fern looms as large as it once did in real life, with the world's tallest flowering plants pencil-thin in the background—a reversal of dominance created by a simple shift in perspective. **OP**

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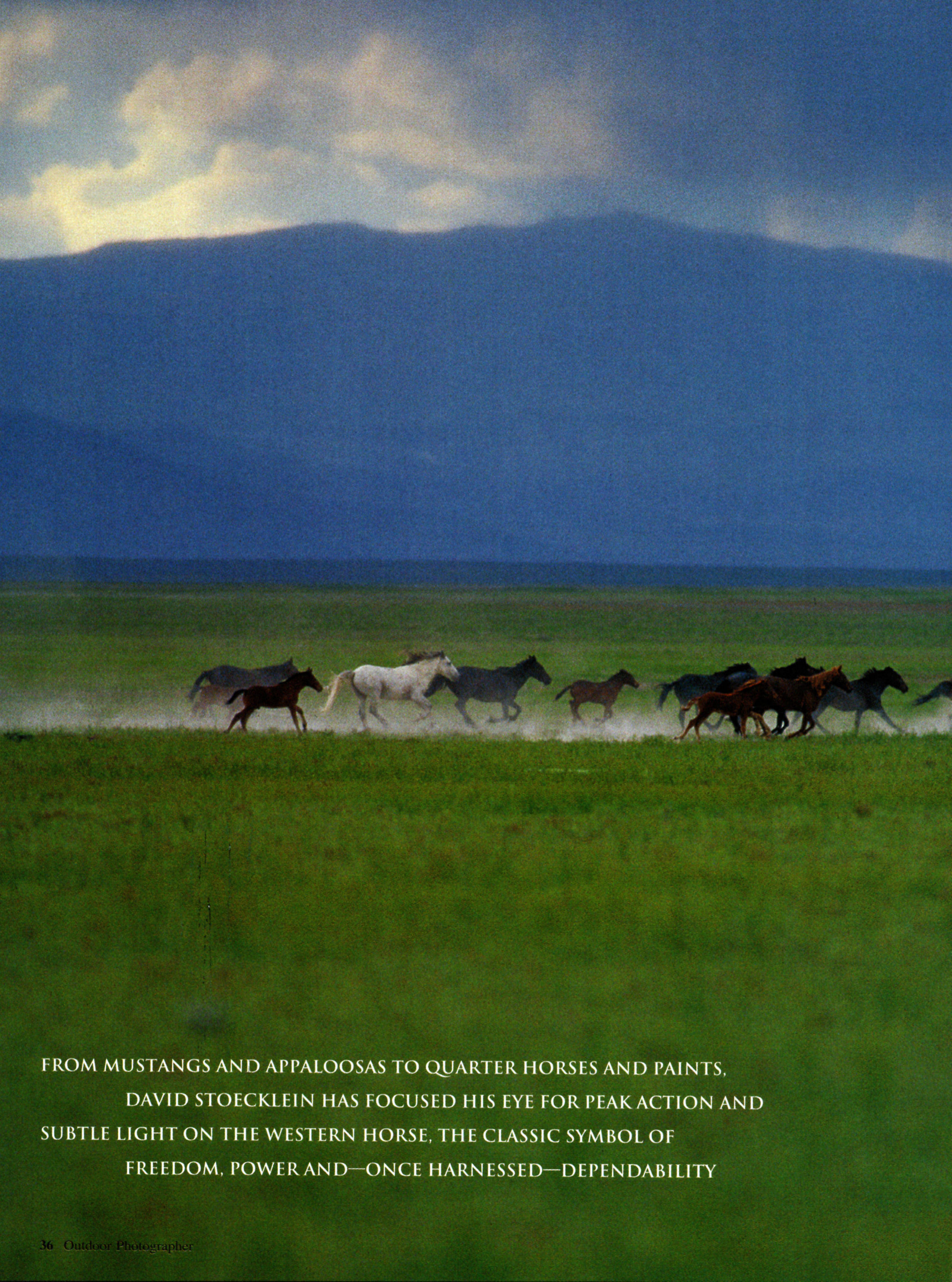
Changing Perspectives



FROM MUSTANGS AND APPALOOSAS TO QUARTER HORSES AND PAINTS, DAVID STOECKLEIN HAS FOCUSED HIS EYE FOR PEAK ACTION AND SUBTLE LIGHT ON THE WESTERN HORSE, THE CLASSIC SYMBOL OF FREEDOM, POWER AND—ONCE HARNESSED—DEPENDABILITY

THE WILD WILD WEST

By Steven Werner / Photography By David R. Stoecklein

The snow was deep and the temperature was low, maybe 10 below zero. It was the day that David Stoecklein *became* a horse photographer, a passion that has eclipsed his previous runs at skiing, hook-and-bullet sports, beach-beauty stock and auto advertising. It's impossible not to get caught up in the thrill of the moment listening to Stoecklein retell the story behind the picture (page 43) that he's told a hundred times if he's told it once:

We were on a ranch in Idaho where a friend, Jay Hogan, keeps one of his herds of rodeo stock. Jay says to me [Stoecklein mimicking a slow, matter-of-fact drawl], "Now, yew jest stand right hier, and I'll bring those horses to ya. Th'ell jest cum over that ridge and down, and yu'll get a good pitcher." I'm thinking, okay, that sounds like a good idea. Just let me know when you're coming, I said. Jay says [Stoecklein imitating his pregnant understatement], "Yu'll know when I'm cumin."

The cowboys took off. They go 'round the bend whooping and shouting with stock whips cracking. It's just like the movie Snowy River, *when they're chasing the brombies and the cracks of their whips are like gun shots in the forest. You could hear Jay and the cowboys coming for 15 minutes, but you couldn't see them. The anticipation was incredible. Then, without warning, the stallions and mares crest the hill and dive down the slope past me, busting through the belly-deep powder. It was breathtaking. All I could do was react. Pan and shoot, pan and shoot. Then, it was over as quickly as it started.*

That was my first real horse shoot. And it's what hooked me on photographing horses.

Try to imagine the West without horses. Horses weren't always here, destined to transport cowboys and Indians, but today, no westerner is complete without a horse under him or her. Whether on a pack trip in the Rocky Mountains or just on a day ride, there's still no experience like being on horseback in Big Sky country.

It was in central Asia where the horse was domesticated before it spread across the Middle East and Europe—and subsequently the Americas—as a work and war machine to determine the fortunes of man. Still, despite its domestication, the Western horse retains an air of independence and a wild spirit that makes it the ubiquitous symbol of the West. It's this essence of the horse that's celebrated in Stoecklein's current book, *The Western Horse*.

Speaking of ubiquitous, an insensitive writer once exceeded editorial license to attribute the word to Stoecklein in a quote. Stoecklein, who likes to fit in as one of the guys in any bunkhouse or cow camp, took exception on the grounds that his cowboy readers would laugh at such a two-dollar word. Nevertheless, whether he likes the word or not, Stoecklein is "ubiquitous" when it comes to his signature areas of emphasis (*Webster's*: "Existing or being everywhere at the same time; omnipresent"). First it was skiing, where he became so identified with the sport that it took him years to shed the limiting label. Now, in the same way, he has so imprinted the world of wild-west photography that he has grown cautious of being pigeonholed once again. We're pleased to present one of Stoecklein's latest bodies of work: a slight departure from the buckaroos, ranch hands and rodeo riders and all their trappings. This collection beautifully captures the wild spirit of the Western horse.

***Outdoor Photographer:* For starters, what's a Western horse as differentiated from all others?**

David Stoecklein: It's a quarter horse or Paint or Appaloosa that's ridden Western-style as opposed to English-style. The Western quarter horse started in Virginia in the 1600s as a breed intended for quarter-track racing, but it was quickly adapted to ranch use. It's a short, stocky horse with endurance and a gentle disposition. The quarter horse is the most versatile horse in the world. It can perform in a variety of rodeo and track events as well as being a surefooted trail horse, a strong workhorse or a family pleasure horse.

OP: How is it related to mustangs?

Stoecklein: The original mustangs were little barb horses that escaped from the Spanish herds and survived on the plains of America. But the ones that we have today are derived from quarter horses that got loose in this century. These mustangs are the products of the ranchers' practice of mingling their work horses and stock horses with the wild herds and what was left over from Indian bands. Today's Nevada mustangs are beautiful, but their breeding isn't as good as it used to be due to government intervention. Conservationists mistook the modern herds for horses related to the Spanish barbs. They didn't understand that the ranchers used to actually manage the "wild" herds, introducing stallions and mares to improve the stock, then culling out horses for ranch work.

In the late '60s and '70s, the government got involved, the mustangs' numbers were controlled, and ranchers weren't allowed to introduce domestic stock or make use of the horses. To a horseman's eye, they aren't as beautiful as they used to be, but to you and me, there's no more spectacular sight than a herd of wild horses running free. It's the perfect symbol of the West—just like the cowboy.

OP: It's true that other North American herd animals like bison and elk have been drastically reduced in number or pushed to higher ground. As a photographer, what attracts you to the subject of horses?

Stoecklein: A horse has all the qualities and personality that people admire. It has beauty, power and speed. Add to that majesty and wildness. Also, I can photograph them in nature and in natural light, which fits with my style. My Western horse pictures appeal to a wide range of people, horse people and people who just love beautiful things. There are tremendous articles in the book written by some of the best horsemen alive today. There's a chapter by Buck Brannaman, who has become famous as the "Horse Whisperer," and one by Curt Pate, who does the same thing that Buck does. There's a story about Les Vogt, a world champion in performance events.

OP: That segues to a topic that has always been important to those of us who work on this magazine. It's the photographers we meet that continue to keep our interest in photography fresh. And for those of us on the editorial staff who have worked as professional photographers, photography has always been a wonderful passport that takes us places one might not otherwise go, and enables us to meet people we'd never meet as an ordinary tourist.

Stoecklein: With my work in the last 15 years—spending 50 percent of my professional time taking pictures of everything to do with ranch life in America—I've met the most interesting people. I've been on the largest ranches in North America: the Parker Ranch in Hawaii, the King Ranch, the 6666 Ranch, the Pitchfork Ranch, the great ranches of Montana, Idaho and California. I've seen the great Appaloosa herds of the Nez Perce Reservation. I've slept in the biggest ranch houses, the smallest bunkhouses and pack rat-infested cow camps. I've gone on cattle drives in West Texas and the plains of Montana. I've met people who have dedicated their lives to protecting a tradition of ranching and horsemanship. Without a doubt, the experience has enriched my life.

OP: What's the usual method for approaching ranch owners, asking to photograph their operation and taking advantage of their hospitality?

CAPTIONS

FEED WAGON (PAGE 38)

OP: *This looks cold!*

Stoecklein: *The temperature was 42 below zero, one of those days that you don't forget! You can't sit on the couch watching football and drinking coffee with hungry animals outside. Cows have to eat a lot more when it's cold, and it takes a lot of hay to keep a cow warm. This is the perfect example of where I think that the Kodak films work better than other films. It's backlit, yet instead of being a total silhouette, I've retained good detail in the horses and Mike [Seal]. I do that by knowing the exposure for the highlight details and then how much I want to open up. I don't care what camera you use, your metering system won't do that. When you point your meter at subject matter like that, it's going to either overexpose the foreground or it's going to make a silhouette. There are very few instances where I like a pure silhouette.*

PALOMINOS (PAGE 39)

Stoecklein: *This is one of my favorite horse pictures. I like to say it's sexy—look at the beautiful light coming through the mane. That's as beautiful as any pretty girl.*

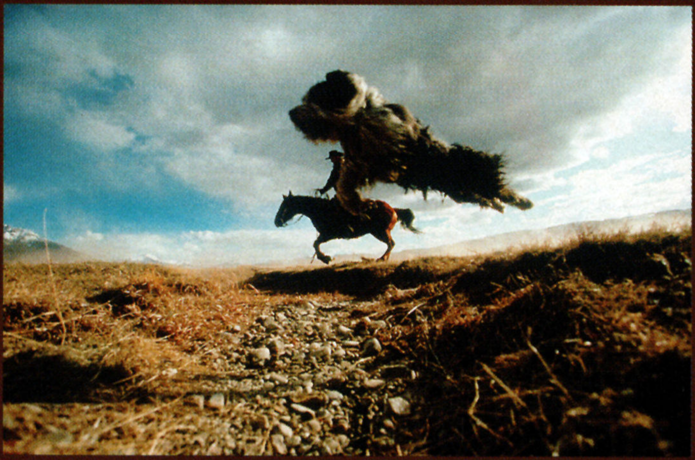
OP: *You've been out there too long, Dave.*

Stoecklein: *If you were a horse, that would be it. We have a gallery where I sell Iris prints, and we do a pretty brisk business. This one sells about one a week. Every time we hang it on the wall, someone buys it. It's the cover of my* Western Horse *book and calendar, and it was the cover of the* Palomino Journal. *People just love that photograph.*

It's an example of another backlight situation. In my opinion, if you were using some other popular transparency films, you'd have trouble with the shadows. Between the highlights in the mane and the backlit hide, there's a three-stop difference, yet both are exposed beautifully. That's incredible. Ten years ago, I used to complain that my transparency film didn't have the same latitude as movie film. With movie film, you can get it printed any way you want it. I think that's more like what Kodak has in transparency film now.

DUST TRAIL (PAGE 40)

Stoecklein: *Here's another hurry-and-grab-the-photo situation. There's a dark shadow over much of the photo, but the horses just touched the sunlight as they came over the ridge. You really have to have a reliable autofocus system. You've got to have precise exposure control. And you have to be fast on your feet. It's a government roundup, and you have to figure where those mustangs will appear and where you need to be. There's no second chance.*



STAMPEDE (PAGE 41)

OP: *This one reminds us of old Western movies where some cowboy saves himself from a stampede by diving behind a log while a ground-level camera angle shows the herd jumping overhead.*

Stoecklein: *It's the "Dave in the pipe" version. We were getting some great shots of the horses coming at me with the cowboys chasing them. I was standing down in a dry settling pond to get a lower camera angle. When you can lower your angle, it makes your subject seem bigger and more powerful. I do that with a lot of my car ads where I shoot from below the mid-line of the vehicle. Every time the horses got to this ditch, they would jump it as they passed me, so I improvised and changed my idea. I crawled into a nearby irrigation pipe and directed the cowboys to run the horses over me. Then, in the wake of the herd comes Harry, the cow-dog, jumping over the ditch [above]. I have the picture as the closing shot in my lecture show. People are going, "That's nice" and "That's nice" as I show pictures and talk about how they were made. When Harry, the cow-dog, comes up on the screen, they all start screaming and clapping. It brings the house down.*

PAINT HERD (PAGE 42)

OP: *The lighting in this photo has a similar feel to the horses in the snow.*

Stoecklein: *It was very late in the evening, there was almost no light and the horses were standing absolutely still with their ears perked up. If a horse's ears are back flat, he can either be asleep or ready to kill you. If his ears are up, he's alert and looking. It's just a beautiful, graphic picture, but it has a static tension. All the shapes play together like a mosaic of patterns of nature. I've worked with a great art director, Paul Szary, who still works for Jeep® and Chrysler. Years ago he said to me, "I've noticed you've stopped taking pictures just because the sun went down." I said, "Yeah, there's no light." This was about 12 to 14 years ago, and I'd never thought of shooting after the sun sets. He said, "Bull@#$%!, there's a lot of great light. Why don't you try it?" I started photographing when there's no light, before the sun comes up and after it goes down. In the case of this picture, you can see that the greens really come alive. You have to have a pretty good meter and knowledge of exposure, especially when you're pointing it at a black horse under these conditions. You better know where to point your camera to get a good idea.*

DEEP SNOW (PAGE 43)

OP: *This looks like another situation where the metering was crucial.*

Stoecklein: *Yeah, it was an overcast day and everything around me was white. The sky was white and the air was white. In those kinds of vertigo situations, it's hard to guess your light the way you can on a blue day. There's so much reflective light bouncing all around the sky and rocks, it's usually a lot brighter than you think it is because your eye makes adjustments. You really have to find something for your meter to key on. So what I did was point my camera at some rocks that looked just about 18-percent gray, and that's where I set my exposure for the whole day. Every shot was right on.*

(Cont'd on page 93)

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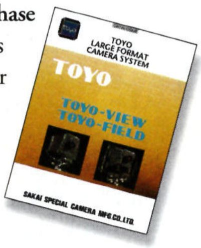

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Photography With

By Mark Edward Harris / Photography By Patricio Robles Gil

PATRICIO ROBLES GIL USES THE ART OF NATURE PHOTOGRAPHY TO RAISE AWARENESS ABOUT THE ECOLOGICAL TREASURES OF HIS NATIVE MEXICO. HE HOPES AMERICAN PHOTOGRAPHERS WILL DISCOVER HIS COUNTRY'S NATURAL BEAUTY AND TAKE AN INTEREST IN HELPING TO PRESERVE IT.

Though Patricio Robles Gil has traveled the world documenting life and landscape as part of an effort to preserve the earth's natural resources, he's in constant awe of the wonderfully diverse ecology he finds in his native Mexico.

Gil uses photography as a way to raise international awareness of Mexico's natural treasures, and hopefully to gain support for his conservation efforts. We spoke to Gil about his photography and his mission to preserve the natural beauty and ecological balance of his homeland.

Outdoor Photographer:* *Mexico is often overlooked as a land of great natural diversity and photographic beauty. Can you describe some of the unique characteristics of Mexico that would be of interest to photographers and conservationists alike?

Patricio Robles Gil: Mexico has so many different ecosystems—it's the fourth most diverse country in the world. It's number one in pines, number one in cacti and number

Purpose

OPENING SPREAD: Mexico is home to an amazing diversity of animal and plant life—a diversity that Patricio Robles Gil and others are striving to protect. Photography has played a fundamental role in his efforts.

two in reptiles. The area around the Gulf of California could be considered a very large version of the Galapagos.

In the ocean, you see gray whales that come to Baja, and thousands of hammerhead sharks can be found in the Gulf of California. Almost 300,000 sea turtles gather in one beach in Oaxaca state. We have manatees and large concentrations of flamingos and monarch butterflies. Mexico is very special, and that's without even mentioning all of the history to be discovered at our archeological sites.

The diversity is somewhat overwhelming. We have incredible deserts. We have the rain forests of Chiapas, Oaxaca and Campeche, which are home to an amazing number of species. Long ago, migratory animals came to Mexico from South America, and many more from Asia came across the Bering Strait through North America.

So, in Mexico there's a tremendous amount of endemic species. And we have biological stations where photographers can stay and work with the scientists who study the local ecology.

Outdoor Photographer: How have you been involved in protecting these natural resources?

Robles Gil: I started 20 years ago to get involved in environmental matters. Ten years ago, some friends and I created a nonprofit organization, Sierra Madre, with the desire to preserve nature and biodiversity in Mexico.

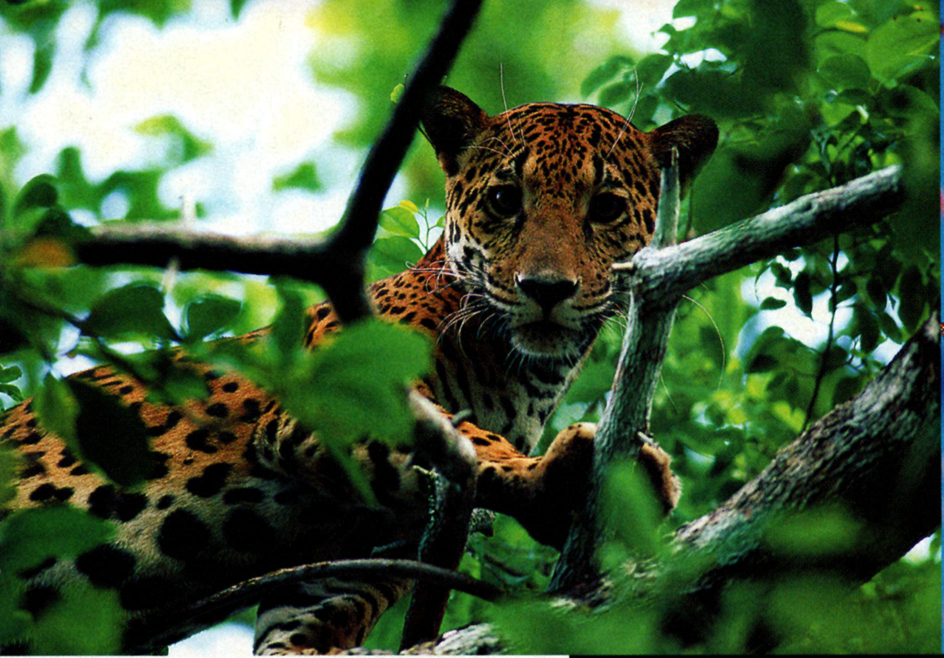
In 1992, we formed United for Conservation to help manage the conservation programs in the field. Partners from the private sector—something like 160 different companies—have joined our conservation and preservation efforts. The Mexican government itself has secured more than 12 million hectares of its natural resources through the National Program for Protected Areas, helping to preserve the country's unique ecosystems.

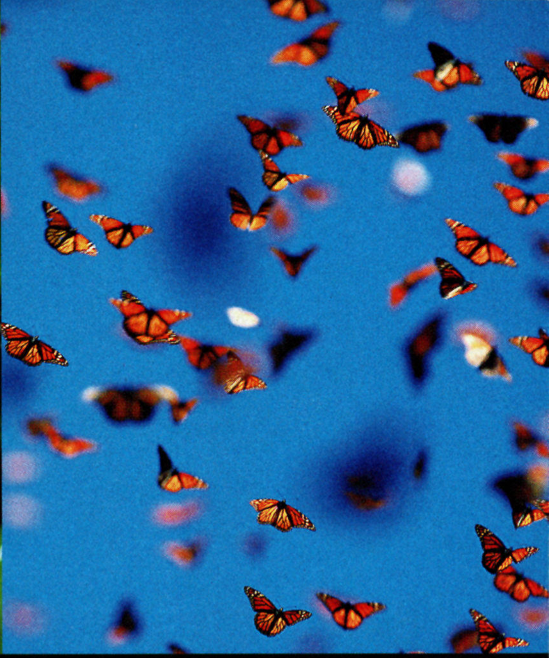
Outdoor Photographer: What part does photography play in your conservation work?

Robles Gil: Sierra Madre has used photography as a very important tool. I don't know how many calendars and books we've done to try to raise both funding and awareness. In 1999, we launched a very interesting photo contest in conjunction with the World Wildlife Fund and The Body Shop. Almost 14,000 pictures came from 10 countries. The exhibition is now traveling to museums and galleries around Mexico. There were 22 categories, not only in nature and wildlife photography, but children and archeology, as well.

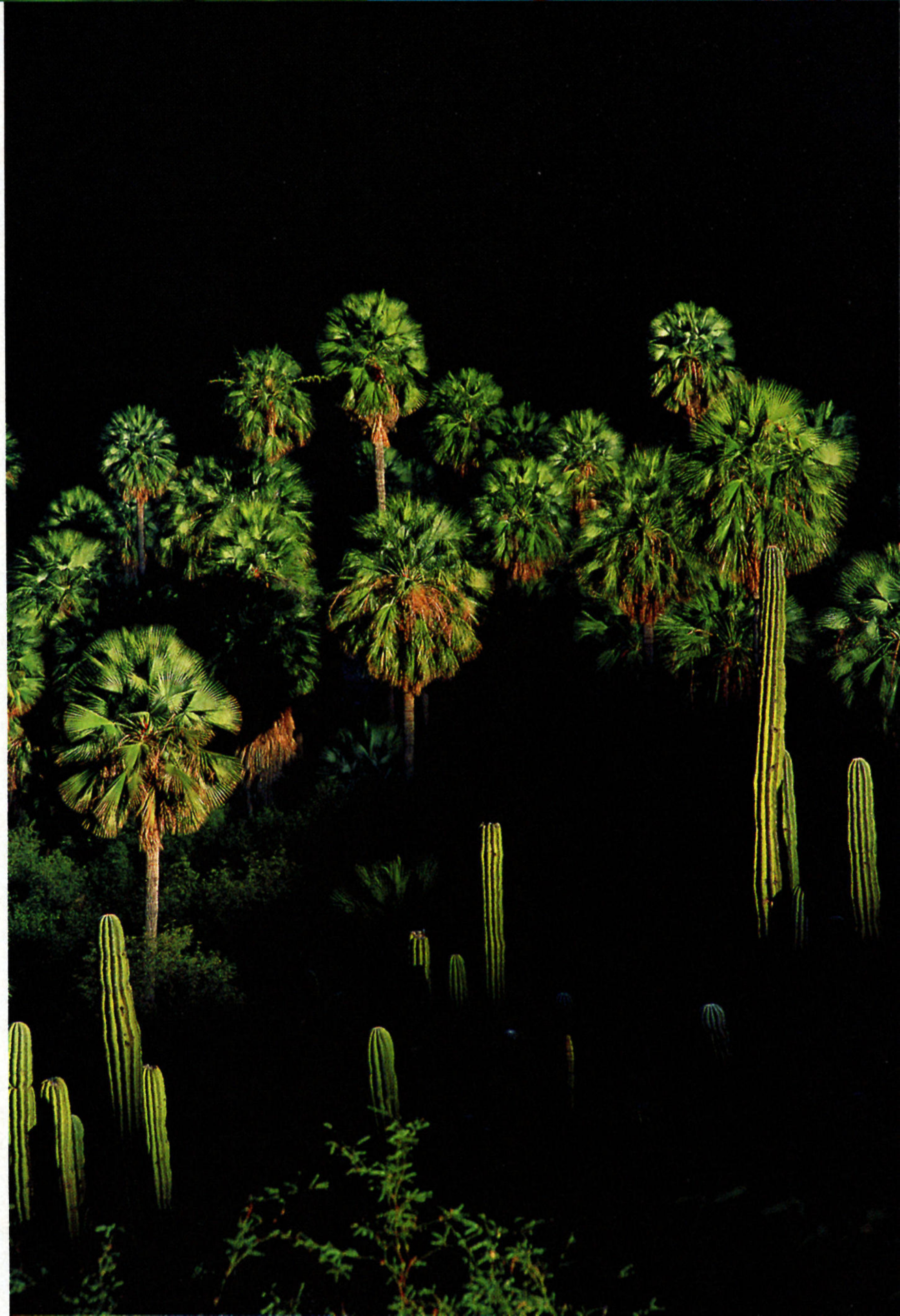
There are many organizations and scientists working all over Mexico in terms of conservation, and right now we have a great opportunity to plan for the future. Our Minister of Natural Resources, Julia Carabias, is a very knowledgeable person and is doing a great job. She has created new rules and requirements, which companies will have to meet in the coming years.

Moreover, the companies and factories themselves are making new efforts.





Mexico is a land of wildly divergent ecosystems—rocky coastal landscapes, parched desert terrain and wet tropical rain forests are home to thousands of species, a number of which are endemic to Mexico. Prime photographic opportunities await both landscape and wildlife photographers.



For example, Pemex, the big petroleum company in Mexico, has made a lot of changes in the last couple of years. It has made a great effort to reduce its impact on the environment. Our organization, Sierra Madre, supports many projects around Mexico that protect animals such as the pronghorn, the Mexican wolf and the desert sheep, among others.

Another important focus is the creation of books on different eco-regions. The Gulf of California, Sonora and Baja are the focus of one book I'm working on. I'm also working in the northern part of Sonora, where there's another major biosphere; the northern part of Chihuahua and Coahuila, which is a very pristine environment; and also in the southern Yucatan, where there's a large concentration of jaguars.

Outdoor Photographer: Jaguars?

Robles Gil: Yes, it's a very interesting project. We think there are between 400 and 600 jaguars in the southern Yucatan in a biosphere reserve near Mexico's border with Guatemala. We've been working there for three years, and have captured eight jaguars to put telemetry

Robles Gil and his organization, Sierra Madre, are involved in several projects. Part of preserving the beauty and diversity in Mexico means finding alternatives to practices that have had a negative impact on wildlife there. Eco-tourism has helped raise both awareness and funding to help further conservation efforts.
ALL IMAGES: Nikon cameras and lenses

collars on them. These collars allow us to keep track of the jaguars once we release them again into the wild. We're always doing studies and looking for funding to help preserve them and their habitat.

Part of this funding goes to create something of an insurance policy for the local *campesinos*, the peasants. The money is used to reimburse the campesinos for any of their cattle that the jaguars kill, so that they won't kill the jaguars to protect their cattle. One jaguar can do a lot of damage.

There's a similar problem in Serranias del Burro in the state of Coahuila, where there's a great concentration of black bears that are killing cattle. I took a photograph of a dead cow and five bears surrounding it. It's a real problem for the *rancheros*, the cattlemen. There's a biologist working there, and she has already collared 70 of the bears. It's a very interesting approach—she tells the ranchers where the bears are and advises them to take their cattle away from those regions when they're having calves. It's uncommon for a bear to attack a full-grown cow, so protecting the calves is most important.

Outdoor Photographer: How do you go about finding and collaring these elusive animals?

Robles Gil: For the jaguar project, we're working with somebody who used to be one of the most famous poachers in the region. With his expertise, we're able to track and collar the jaguars. I photograph the whole process. We want to save our rain forests and their inhabitants. The jaguar is an emblem of the rain forest.

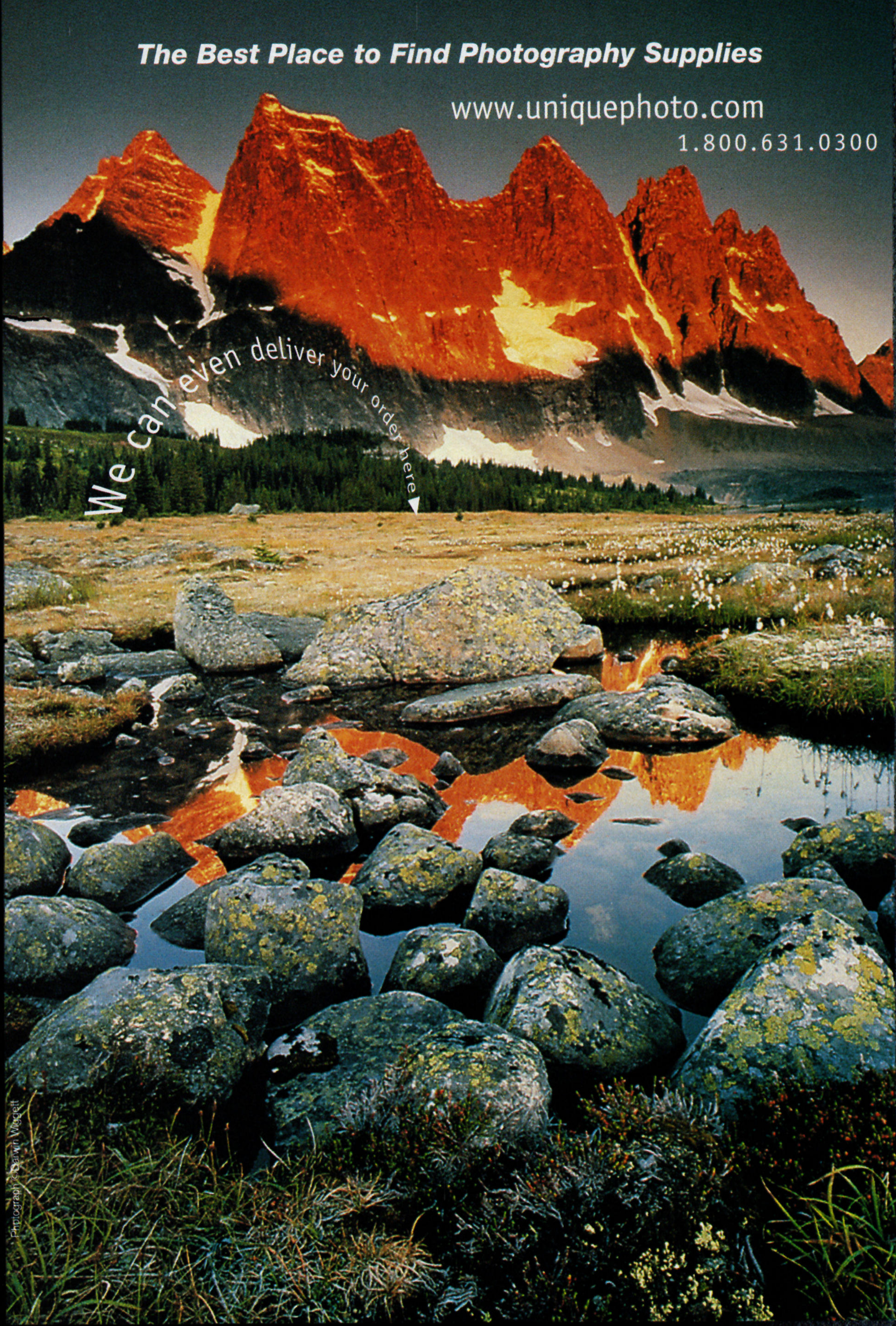
This area of the southern Yucatan is a very interesting region. There are a lot of Mayan ruins, so eco-tourism is growing rapidly. There's a lot of wonderful bird life. You see oscillated turkeys, toucans and many other species. I spent 10 days on the nest of our native ornated hawk eagle taking pictures. I'm always looking for these emblems of nature. The ornated hawk eagle is one of the most beautiful eagles in the world.

Outdoor Photographer: What was your experience photographing the hawk eagles?

Robles Gil: I was about 30 meters away from the nest in a blind in another tree. The female was always upset about me being there. She attacked me 17 times. On the last day, she grabbed me, took my cap and left me with some scars on my forehead. I was very lucky—a little bit lower and she could have taken my eyes. I didn't see her coming. I was taking pictures of her chicks and suddenly heard the other birds screaming. I thought, "She's coming!" When I took my eye away from the camera, I felt something hitting my head. It was a very interesting experience.

Outdoor Photographer: What equipment do you bring with you into the field?

Robles Gil: I usually photograph wild animals and birds with a Nikon. I love the Nikkor 500mm *f*/4 autofocus lens. Every now and then I set up a remote camera, such as when I photographed the nest of an oscillated turkey. I have a Mamiya 645 for landscapes, and I'm just starting to work with a Fuji Panoramic. In terms of film, I like Fujichrome Velvia for landscapes and panoramics; for animals, I use Fujichrome Provia or Astia.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Outdoor Photographer: How did you get involved in photography?

Robles Gil: That was around 25 years ago. My older brother got me involved in nature photography. We traveled all over Mexico. During the last 10 years, in addition to continuing work in Mexico, I began to photograph around the world. We recently finished a book on the 25 most threatened ecosystems on earth. We just presented it to the World Bank.

Also, I went to the Ibero Americana in Mexico and studied industrial design and advertising, and then worked in advertising in Spain. That background has helped me sell ideas. Photographers have to promote themselves. You can't just take photos—you have to promote your work.

I'm also an artist. For many years, I painted and sculpted and had some exhibitions of that work in Mexico and the United States. My brother and I taught ourselves photography, but I've also had the opportunity to know such noted photographers as Frans Lanting, Art Wolfe and Jack Dykinga. I've traveled with them into the field and learned a lot from them. I've been photographing people and nature in Africa, India, Europe, South America, Canada and the United States, and this is work I'm doing to preserve biodiversity worldwide.

Outdoor Photographer: Your books do convey just how varied Mexico's resources are and how important they are to maintain.

Robles Gil: Then we're succeeding in our efforts. I'd like to say that everybody should come to Mexico. There are lots of places and wonderful stories to photograph, and wonderful species of birds and animals all over. I can't think of another country that has this large a concentration of different animals and diverse ecosystems. Of course, conservation in Mexico will always be an important part of my work. **OP**

Patricio Robles Gil

OP ON THE WEB
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See: "Up And Coming Uganda" (April '99)

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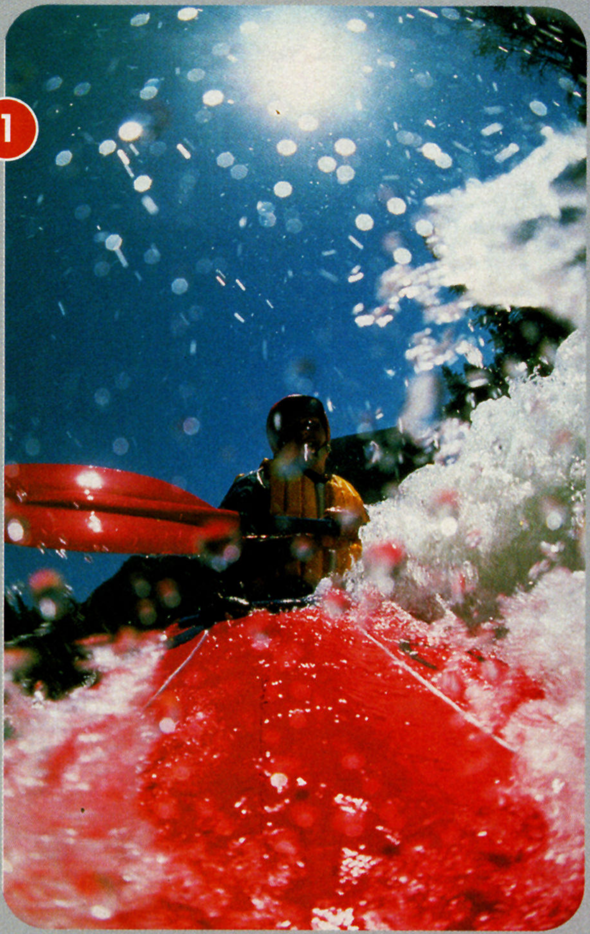

Check out these great techniques from a master of capturing the wetter side of the action

Text And Photography By James Kay

3

10 tips for shooting

TIP 1 Several years ago, I found myself rather frustrated trying to shoot whitewater kayakers from the standard shoreline position as the boaters surfed in the waves in front of me. There's so much action to record in this sport that I wished there was some way I could jump right into the waves with them and capture the action at water level. But I didn't really need to get into the foam myself; I just needed to get my camera in there.

I rigged up a nose-mounted, motordriven camera with a fisheye lens and a remote-control button, which ran along the boat, up Mark's arm and out along his paddle so that he could trigger the camera with his thumb while he paddled. I didn't want the bulk of a large water box to disturb the center of gravity of the boat, so I enclosed the camera in a lightweight underwater bag and just duct-taped it to the nose of his boat.

Snake River, Wyoming, kayaker Mark White: Nikon F3, Nikkor 16mm *f*/2.8 Fisheye, Fujichrome Velvia

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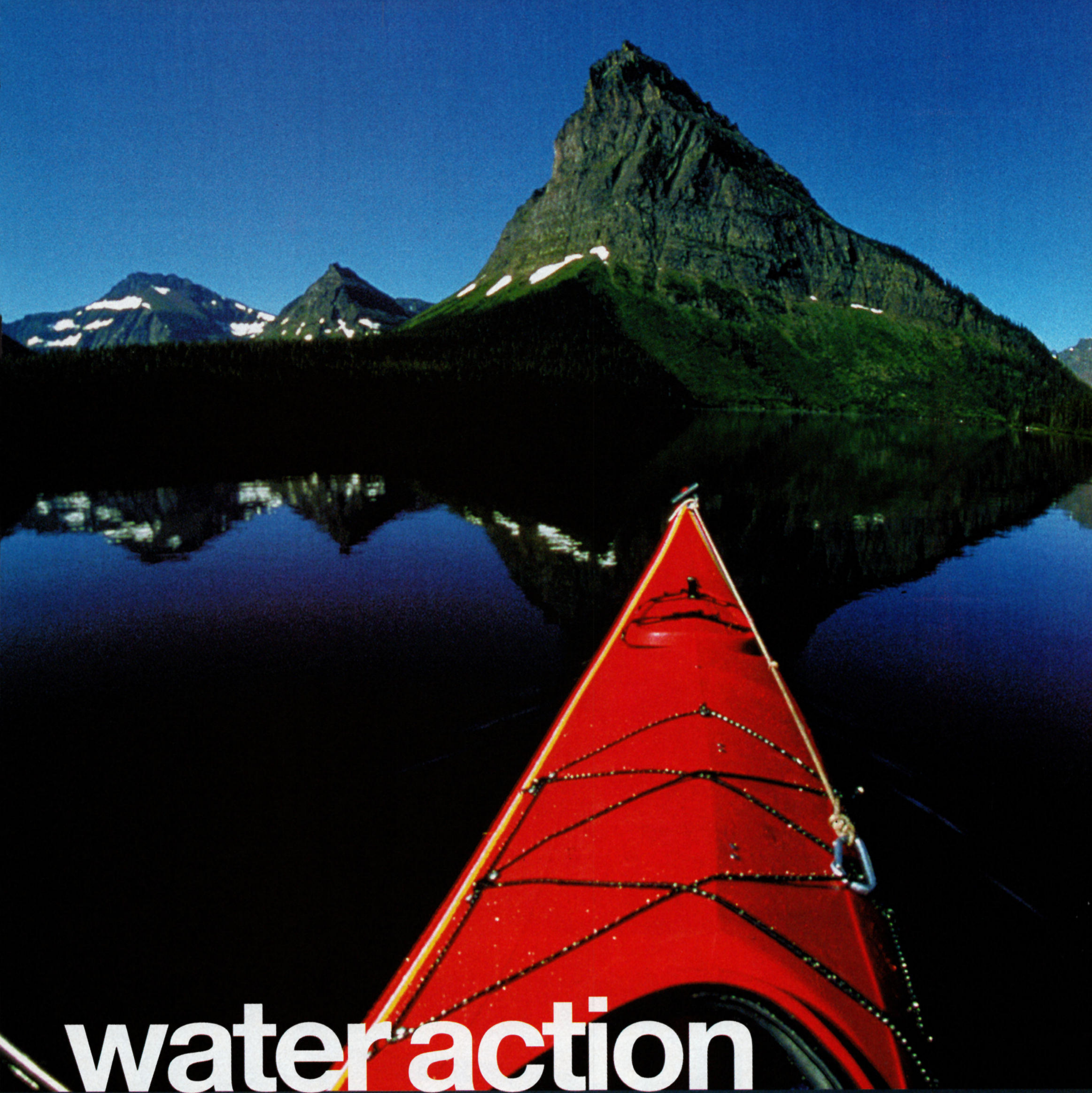


water action

TIP 2 Few, if any, people have logged more river miles in the West than Mark has. He has scouted remote stretches of barely runnable streams throughout Utah and asked if I'd like to get some shots of him running Provo River Falls in the Uinta Mountains. As far as he knew, no one had ever run these series of rocky cataracts before.

I scrambled up and down the rocky ledges at the stream's edge to catch Mark as he plunged over each stairstep fall. The diminutive size of the stream let me get within a few feet of him, which allowed me to fill the frame with his boat while using a 50mm lens at 1/500 sec. In order to capture the free-fall action, I used a high-speed motordrive. Mark would make the plunge, then climb out of the pool below and carry his boat back to the top so I could shoot multiple takes on each fall. The most important tip here is to use only extremely competent athletes when shooting in situations this dangerous.

Upper Provo River Falls, Utah, kayaker Mark White: Nikon F4s, Nikkor 50mm *f*/1.8, Fujichrome Velvia

7

2

TIP 3 It's extremely rare to catch a day on the east side of Glacier Park without a breath of wind. My wife, Susie, and I arrived the night before and were anxious to get on the water. We planned to paddle across the lake and then climb to a pass on the Continental Divide above the lake. While kayaking, I always use a waist pack swung around on my lap so I can easily access my gear as I move through the water. I usually keep a river bag within reach so I can quickly stow the pack if the wind and waves come up or rain threatens. Not a chance that morning, however.

Without even the slightest breeze, the water surface looked like oil as the bow wake rippled from the nose of my boat. In order to prevent these ripples from ruining the mirror-smooth surface, I'd get up a little speed, then quickly lay the paddle across the deck to balance the composition in the frame. In order to include the nose of my boat in the frame, I shot with a fisheye lens as I glided through the water, giving the viewer the feeling of being right there in the boat.

Two Medicine Lake, Glacier Park, Montana: Nikon F4s, Nikkor 16mm *f*/2.8 Fisheye, Fujichrome Velvia

TIP 4 When shooting from within a moving raft, I've used both underwater bodies and regular bodies. I position myself either in the middle or back of the boat to capture the waves as they break over the bow. If the waves aren't huge, I prefer to use a regular body and something as simple as a plastic bag under which I quickly hide the camera after I squeeze off a couple of shots. If the waves are large, I'll either use a Nikonos or my regular camera with a quart-sized Ziploc® freezer bag with just the lens sticking out. If a particularly large wave looms into view, I can quickly zip the camera away. A wide-angle zoom is best in this situation, since changing lenses is time-consuming and risky with all that water splashing around. I'll keep the bulk of my gear secured away in a river bag at my feet and a few extra rolls of film in my pocket so I can quickly reload during flat water. I captured this fisheye image while standing in the back of the boat just as we entered a series of waves.

Grey's Canyon, Green River, Utah: Nikon F3, Nikkor 16mm *f*/2.8 Fisheye, Fujichrome Velvia

TIP 5 We had spent the first few days floating along the Alsek River in Canada's Yukon Territory, with warm sunny skies and some of the continent's most heavily glaciated terrain coming into view around every bend. While sun and warmth are wonderful, especially when the river water is about 34 degrees, the dramatic light of passing storms lends itself to more interesting photo possibilities.

Here, as we drifted into British Columbia, the Saint Elias Mountains were cloaked in shadow when a passing shaft of light turned our section of river into liquid pewter. I asked our oarsperson to reposition our raft so I could arrange the boats ahead of us into a good composition as I exposed the film to highlight the water with a 105mm lens. For the most part, the Alsek is quite tame, and it was easy to keep my gear out in the open as we drifted through the mountains. With a number of rafts in a group, the deck of a raft serves as a convenient floating platform from which to shoot.

Alsek River, British Columbia: Nikon F4s, Nikkor 105mm *f*/2.8, Fujichrome Velvia

4

TIP 6 While paddling on Jackson Lake in Grand Teton National Park with a group of friends, the reflection of the sun and clouds on the mirror-smooth surface caught my eye. I wanted to include a kayaker and as much of the sky and clouds as possible, so I used a fisheye lens as she paddled within 10 feet of my stationary boat. With the fisheye, the sun became such a small piece of the image that I only needed to stop the lens down about a ½-stop from what I'd use for a front-lit exposure. With longer lenses, the sun can wash everything out; if I included it in the frame, I'd be forced to shoot the kayaker in silhouette to prevent this. In calm conditions like this, I just keep my camera waist pack swung around on my lap so I can easily change lenses and film.

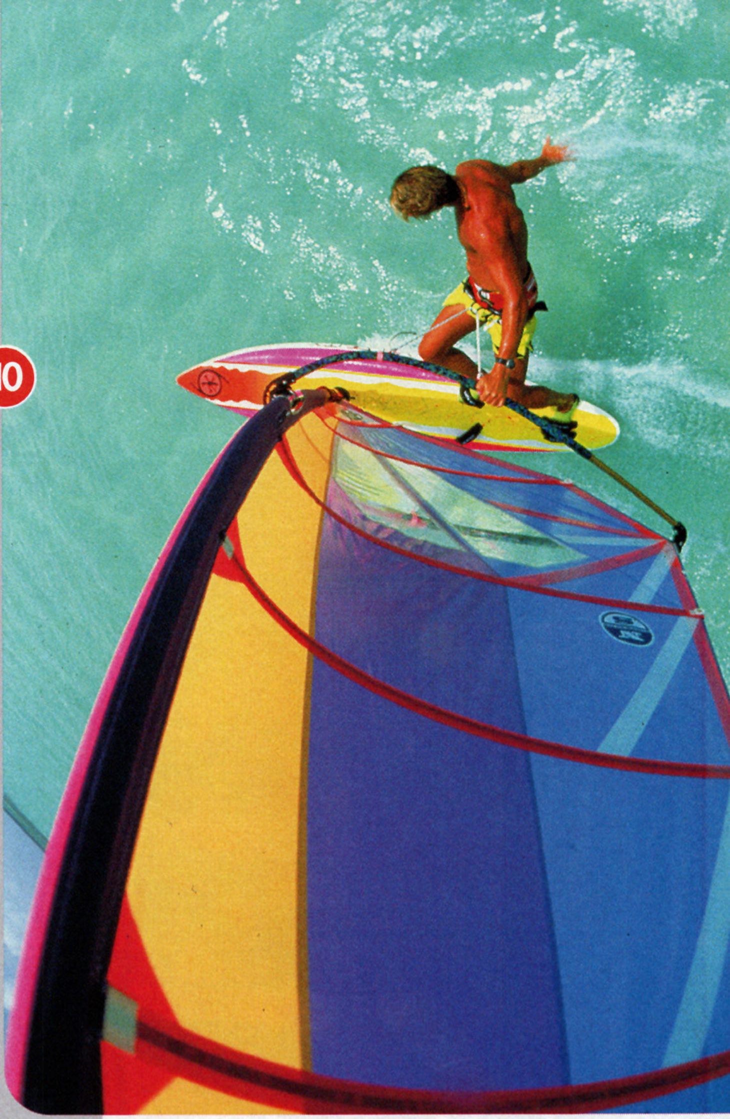
TIP 7 As Loren Eiseley put it, "If there is magic on this planet, it is contained in water." I couldn't agree more. Wherever I roam with my camera, I always seek out the way water interacts with light, and I've never found a more magical setting than in the canyons of the Colorado Plateau.

I noticed this perfect reflection pool at the mouth of Lime Creek early one morning as the sun was just illuminating the opposite side of the canyon. I was on an eight-day river trip to photograph kayaks for Perception and couldn't have asked for more beautiful light to show off the new designs. I waded out into the pool and took my exposure off the water beside the bow of the boats. Shooting with a 50mm lens, the ample fill light easily opened up all the shadows.

Lime Creek, San Juan River, Utah: Nikon F4s, Nikkor 50mm *f*/1.8, Fujichrome Velvia

TIP 8 The waters of Glacier Bay in southeastern Alaska are ideal for touring kayaks. These protected fiords are usually placid and hemmed in by some of the most spectacular scenery on the planet. For normal paddling, I prefer a one-person kayak for maneuverability. But for photography, a two-person boat allows me to shoot from the rear seat to include the person in front. For this shot, I used a fisheye lens and held the camera up over my head to give a perspective from above. The extreme depth of field of the fisheye allows for everything in the image to be in sharp focus.

Entering Adams Inlet, Glacier Bay, Alaska, kayaker Susie Kay: Nikon F3, Nikkor 16mm *f*/2.8 Fisheye, Fujichrome Velvia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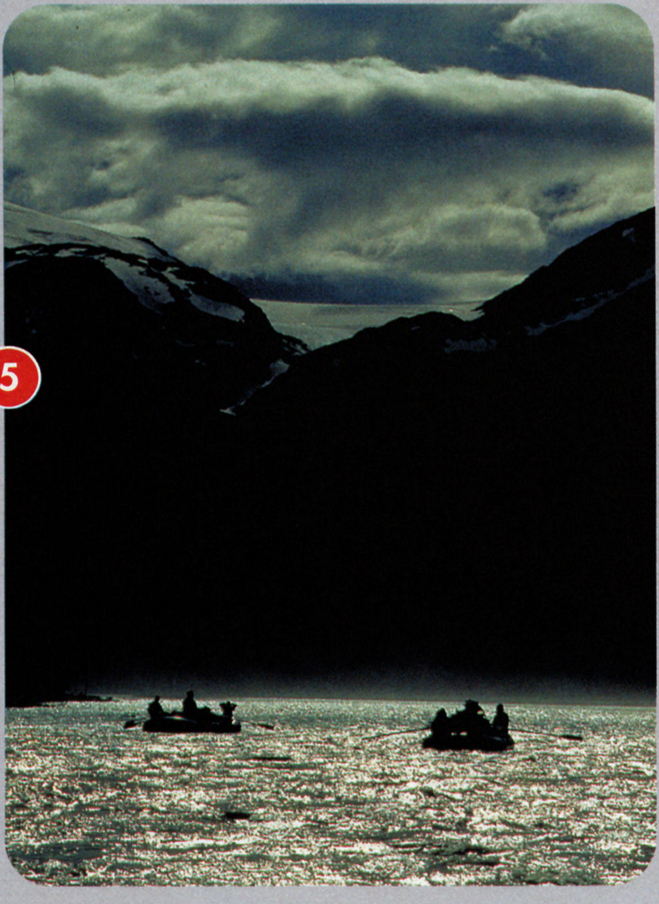
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TIP 9 The consistent offshore winds of Aruba are ideal for photographing windsurfing. A shallow, sand-bottomed, turquoise lagoon allowed me to wade offshore several hundred feet to a point where I could stand in knee- to waist-deep water and photograph my friends as they sailed past. In the summer months, there's barely any swell, so I could remain in this spot for hours with all my gear in a waist pack without having to worry about waves crashing over me. It's quite amazing. For this image, I just panned my camera with a 50mm lens at 1/500 sec. as the windsurfer flashed by.

TIP 10 In order to get this unique perspective, I used a radio remote-controlled trigger with the camera mounted in a lightweight underwater housing. I clamped the housing to the top of the mast and sent Jean Pierre out into the water. I simply stood on shore and triggered the camera as he tacked across the bay. With its extreme depth of focus, the fisheye lens allowed me to include the entire sail and a good portion of the bay in the image while keeping everything in sharp focus. It was quite a production to change film after each roll was exposed, but the final results were worth it.

Aruba, windsurfer Jean Pierre: Nikon F4s, Nikkor 16mm *f*/2.8 Fisheye, Fujichrome Velvia

Visit James Kay's Web site @ www.jameskay.com

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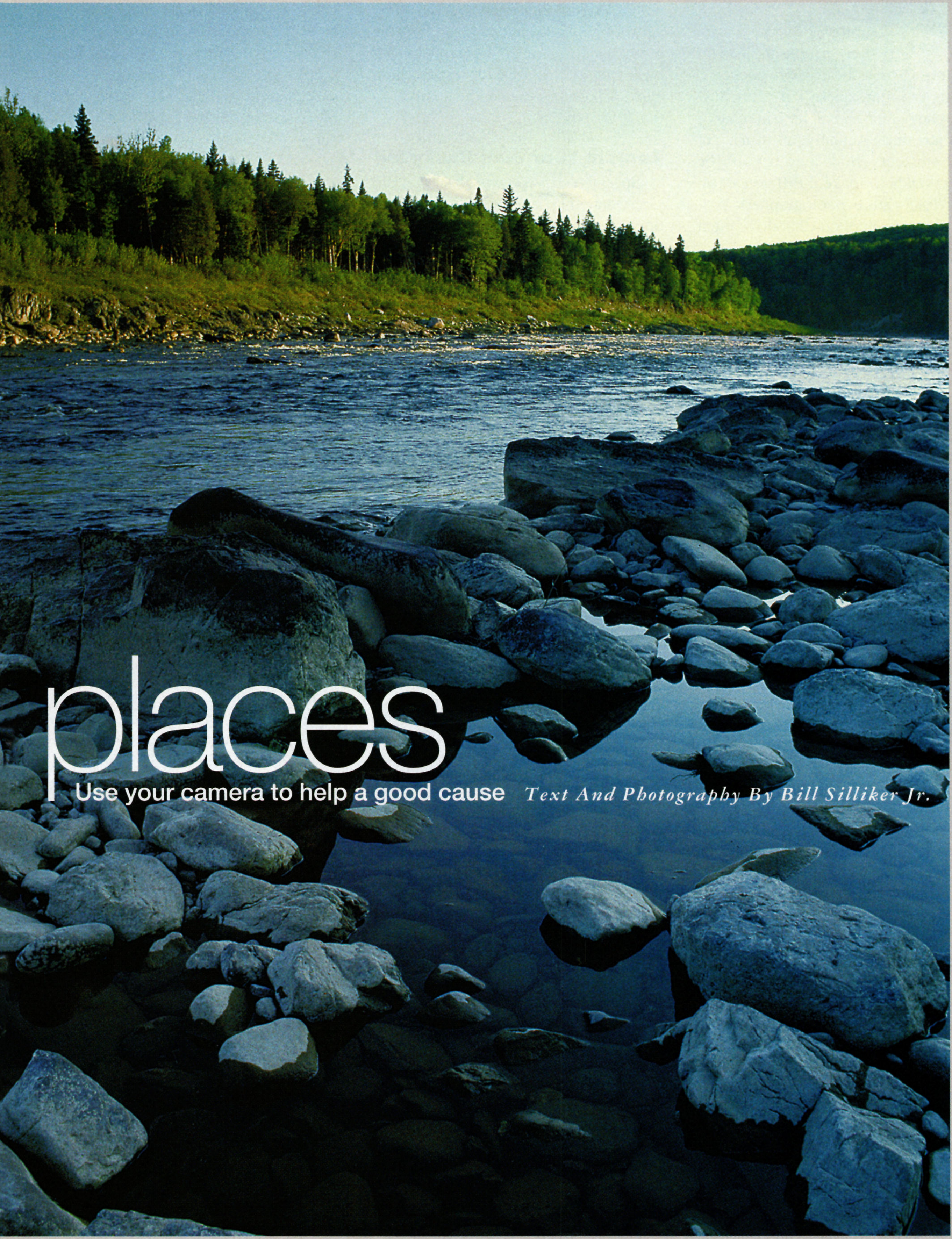


places

Use your camera to help a good cause

Text And Photography By Bill Silliker Jr.

Ask a bunch of nature photographers why they're out there, and you'll get a lot of similar answers. "I want to show people the beauty of nature so they'll care more about it." Sounds familiar, doesn't it? But how many photographers ever have the chance to do just that? Actually, all of us. Yet many amateurs think they have to be professionals to make a difference. So many fine nature photographers suppress the very emotions that drive them to carry a camera.

It may be because too many people go to the same places for their nature photography. You see them at the national parks: folks with great equipment photographing the same subjects from the same perspective. So many other areas deserve our best efforts, yet they never see a serious photographer. The pressures of human need and greed threaten many special places. It's a certainty that, with our ever-increasing population, earth will offer less unspoiled nature as the years pass.

Look In Your Own Backyard

Special places come in all shapes and sizes, and they exist everywhere. We only need to look with some awareness to discover them. It might be a quiet pond that waterfowl depend on for rest during migration; a patch of woods where songbirds have nested for generations; a stream where trout spawn; or a coastal marsh whose nutrients many fish and shellfish require to survive.

Think about the community where you live. Where does its open space lie? Does that open space include acres with special environmental qualities? What species of wildlife depend upon those special areas? What plants thrive there? Most special places provide a combination of benefits.

Work With Land Protectors

Learn which organizations in your area help willing landowners to protect special places. For example, more than 140 legally organized land trusts actively pursue protection of special places in my home state of Maine. Every one of them needs photographic assistance to highlight their efforts.

Larger organizations, such as The Nature Conservancy or The Trust For Public Land, also protect special places. All of them use photography to help generate interest and, most importantly, funding to continue their work.

Don't just give your work away. While I sometimes donate the use of an image for a "good cause," it's only because I have a long-standing relationship with that organization and want to make a contribution in lieu of cash. Tax deductions can apply—be sure to check with your accountant.

It's not fair to other photographers, especially those who earn a living with their cameras, to simply give your work away. Because I do a lot of photography for environmental organizations in Maine, I often get calls from others asking for

All of these images were taken in southern Maine, close to Bill Silliker's home. What started as a small self-assignment to focus attention on a local marsh turned into his life's mission. There are probably special places worth protecting in your area, too, so start making a difference one acre at a time. Whether you're interested in building a career or protecting your own backyard, don't underestimate what one person can accomplish with a camera.

ALL IMAGES: Nikon cameras, Nikkor lenses, Fujichrome films (Fujichrome 100, Provia and Astia) *pro bono* use of images. I usually politely ask if the printer of the material is donating their efforts. Sometimes, I'll also ask the caller if they're being paid.

I work for nonprofit organizations at special rates, but I can't afford to be one myself if I'm going to keep producing images that help them make a difference. And they understand that.

Organizations pay film costs and will often provide a guide, special access and the transportation needed to get good images. I get to shoot a lot of aerials, with the plane paid for by the nature group. Aerials provide a great way to show a special place, and they aren't all that difficult. I shoot wide open at the fastest shutter speed, with my camera out the small plane's open window. Discuss opening any windows with the pilot before you go, and bring plenty of film!

Work With Land Managers

Many resource managers need images to help make their case. Again, don't just give them away; trade for access by providing a service. Be clear in your usage agreement, and put it in writing to protect all interests. Many times, you can benefit beyond a specific project.

When I was gathering images of all subspecies of North American moose for my book *Moose: Giant of the Northern Forest* (Key Porter/Firefly, 1998), I needed to photograph the specific moose that live in several Midwestern states. I called an old friend who's the refuge manager at Agassiz National Wildlife Refuge in Minnesota. Because we had developed a good rapport, and I provided images for use in refuge literature to arouse awareness about their mysteriously declining moose population, I accessed the refuge during a helicopter moose-management operation and got rare images of three-day-old calves temporarily away from their mothers.

Don't Underestimate Your Potential

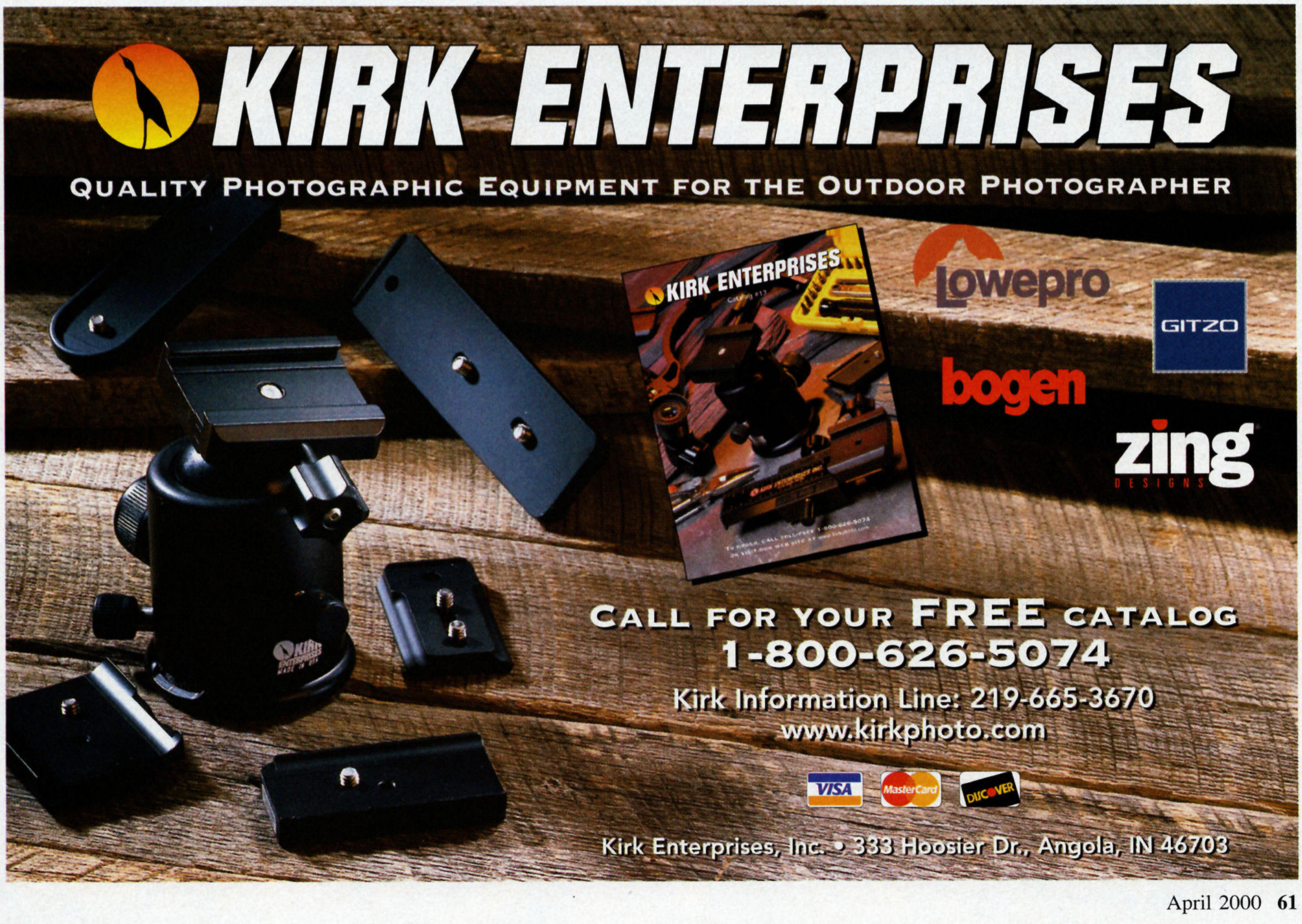
An acre here, a few acres there.... Pretty soon, those acres add up. You never know where your efforts will lead. My career as a full-time nature photographer began with a self-assignment to capture the beauty of the Goosefare Marsh near my home in southern Maine ("Save The Earth One Acre At A Time," *Outdoor Photographer*, May 1997).

I wanted to motivate people to protect this place. With the help of many people, and groups like The Nature Conservancy, that effort saved the Goosefare Marsh. It also led to the creation of The Friends of Rachel Carson National Wildlife Refuge, whose active support has helped the refuge obtain millions of dollars for land acquisition.

Last fall, I flew over the Goosefare as part of an aerial shoot for The Nature Conservancy. As the pilot lined up for the first pass, I couldn't help but think about how my life had changed since the days when I used to crawl around on the ground below searching for images to show people that this was a resource well worth protecting—images that somehow might make a difference. If I can do it, you can, too. **OP**

*Visit **Bill Silliker's** Web site at www.camerahunter.com.*

OP ON THE WEB
WWW.OUTDOORPHOTOGRAPHER.COM
See: "The Living Planet" (Dec. '99)



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ON BECOMING A PRO

Three professional nature photographers give answers to questions about turning pro

WAYNE LYNCH

By David Middleton, from American Vision, Amphoto, 1999
Photography By Wayne Lynch, David Middleton and John Shaw

How many times do you think I've been asked "What does it take to become a professional nature photographer?" More times than I can count. Well, the answer isn't an easy one. So I asked my two great friends, who are far older and not much wiser, how they would answer "How do you become a pro?"

John Shaw is well-known for his work in books and magazines (including *Outdoor Photographer*). Wayne Lynch is a top wildlife photographer and naturalist who has produced more than a dozen books. I'm the kid in the group, although I've been doing workshops for 15 years. Together, we have more than 75 years of professional photography experience. To make it easier for my aging colleagues, I broke down the main question into smaller parts.

What are the basic qualities needed to be an accomplished professional outdoor photographer?

John Shaw: You have to learn to see your subject as your film will see it. The human eye can accommodate roughly 10 to 12 stops of contrast; that is, we can look at a very contrasty scene and see detail in both the shadow and highlight area. Not so with film. Color slide films have at most a five-stop range of light that they can record in any one image. A professional has to learn how to apply this limited vision when determining exposures.

David Middleton: A pro is one who spends more time looking for something

JOHN SHAW

DAVID MIDDLETON

What does it take to shoot like the pros? Each pro we talked to agreed on a couple of things. First, know your equipment and its limitations, so you won't be surprised at the light table. Second, take time to fully appreciate your subject and its surroundings—hasty photography is rarely good photography. Patience and thoughtful observation are indispensable qualities every step of the way, from selecting gear through selling the finished product.

to photograph than actually photographing it. I'm always amazed when I'm out in the field and see a group of photographers pull up, jump out of their cars, walk to the nearest whatever and begin photographing! Now, how do they know that there isn't something better to shoot just over there or around the corner? A professional photographer gets out of his or her vehicle and wanders first, looking over the entire area.

Wayne Lynch: I think every nature photographer should also strive to be a good naturalist. The more you know about an animal, the less likely you are to endanger it or compromise its survival. Understanding the biology of your subject will also alert you to subtle aspects of its behavior that you may otherwise overlook and fail to capture on film.

What are the best subjects for a pro?

Middleton: Photograph that which you are passionate about. Your passion will be evident in your images. If you don't care about your subject, your ambivalence will be translated into your images. No matter the situation, your shots will be mediocre.

Shaw: In terms of sales, it certainly helps to diversify and to have unique coverage. Some subjects have been photographed so often, and are so easy to photograph, that selling the resulting shots is very difficult, such as egrets and herons from Florida, common wildflowers, Yellowstone elk and national park vistas shot directly from the scenic pull-offs. The same is true if you specialize too much. Only so many photos of bats or mushrooms are published in one year.

How do you get started as a pro?

Shaw: Remember that this is a business, and the bottom line in business is to show a profit. Net income—what's left over after all your expenses—is all that counts. It's not too helpful to earn $10,000 if you spend $20,000 doing it! One answer is to keep your overhead low. Make do with the equipment you already own, but work with it to the fullest possible extent. Have your office in your house. Differentiate between trips for fun and business travel. Stay at Motel 6 rather than the Marriott.

Lynch: First of all, don't quit your day job. Second, work locally and become an expert in your home state or province. I've photographed wildlife on every continent on Earth, yet the photographs I sell most often are those I made in my home province of Alberta. By concentrating on areas close to your home, you can establish a reputation with local agencies, build a valuable network of contacts and readily take advantage of chance opportunities without incurring tremendous expense.

Middleton: I think the biggest misconception about being a pro is that money is earned in the field. Actually, money is spent in the field; it's earned in the office. Aspiring pros want to know how they can spend all their time in the field and still have checks appear in the mail. Unless you know some magic, it's not going to happen. Office time means making submissions, calling people, doing research, writing articles, developing slide shows, labeling slides, etc.

What are some of the biggest myths about making a living as a nature photographer?

Shaw: Here's the nature photographer's fantasy: *National Geographic* is giving you a six-month assignment to photograph your favorite national park, shooting any aspect you want in any manner you wish. Pay is $10,000 per month, plus all expenses. When they finish using the photos, you plan on self-publishing a book and calendar from the shoot. You're on "Easy Street" for life.

Oh, yeah? First of all, almost no professional nature photographer makes a living working on assignment. In truth, there are very few assignments for nature photographers at all. Almost all work today is stock (you already have the shots in your stock file) and marketed on speculation. Assignments are normally self-generated and self-financed.

Middleton: This is the one that I really like: Pros get free film and gear. Some well-known pros do get to use certain gear if they agree to promote it, but most of their equipment, and all of the equipment of most pros, is purchased with little green dollars at the advertised price just like everyone else. There's also the idea that pros get all kinds of special treatment. The reason you see the same names over and over again is because these people are able to consistently produce high-quality work and deliver it in a professional manner. Publishers like that.

What one piece of advice on technique would you give the aspiring pro?

Middleton: Repeat after me: tripod, tripod, tripod. Use it for every shot you take, even if it's a pain in the neck to use. Nothing will improve your photography quicker than using a tripod faithfully. The one time I don't use a tripod is when I'm looking for a shot. If your camera is attached to your tripod while you're looking for a shot, you'll end up finding a composition that matches the height of your tripod.

Lynch: Don't be a slave to your light meter. I don't care how sophisticated you think the metering system is in your camera, it's still a simple-minded machine compared to the human brain. The meter in your camera only sees light and dark. It doesn't know which part of a scene or a subject is important and which isn't. Why would you let your camera decide how to expose the scene?

Shaw: Without a doubt, good photographic technique is more important than the brand of camera you use or how much that new lens cost. Use a tripod, work static subjects with a cable release, focus carefully and accurately, don't stack every filter you own, and determine exposures thoughtfully and precisely. Quality in technique equates with quality in the results.

Are there any important personal skills needed to become a pro?

Shaw: A good reputation is priceless. Obtaining this status means doing nothing to diminish yourself. Be honest, be competent and be professional. Return phone calls promptly and courteously. Label your slides neatly, legibly and correctly. Use a computer and printer for all written materials, including slide labels. Learn to package submissions so that editors can easily do their work.

Lynch: Try to be friendly, cheerful and helpful on the telephone no matter how badly your day has gone. Editors are often overworked, stressed, frazzled and generally behind schedule. If you can lighten their mood and make them laugh, even once, they'll likely remember your name and call you again some time in the future.

Middleton: Find a group of fellow photographers with whom you can network and interact. It's too easy to become a little island and lose touch with whatever limited sense of reality photographers have. A peer group will keep you grounded as well as be a great source of encouragement and inspiration. Photography, like any of the creative arts, is rich in criticism and negativity, and poor in affirmation and reinforcement.

Cherish every positive acknowledgment you get, few as they may be at first. The affirmations will carry you through the long, dark periods of disappointment and self-doubt, and they'll remind you of why you got into photography in the first place. Affirmations nurture your creative spark and allow you to stoke its fires brighter. Do nothing to diminish your creative spirit; it'll be your guide throughout your life. **OP**

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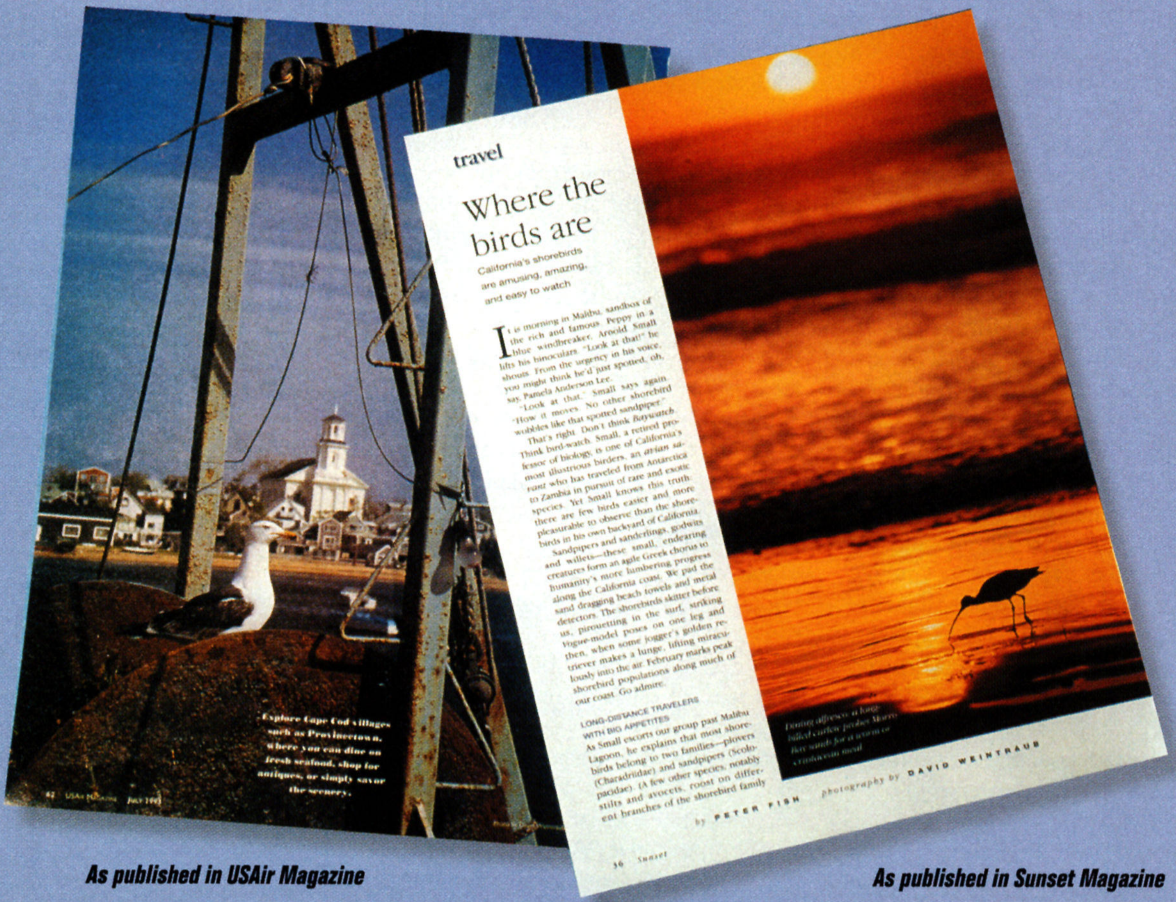
Text And Photography By David Weintraub



Explore Cape Cod villages such as Provincetown, where you can dine on fresh seafood, shop for antiques, or simply savor the scenery.

42 USAir Magazine

travel

Where the birds are

California's shorebirds are amusing, amazing, and easy to watch

It is morning in Malibu, sandbox of the rich and famous. Peppy in a blue windbreaker, Arnold Small lifts his binoculars. "Look at that!" he shouts. From the urgency in his voice, you might think he'd just spotted, oh, say, Pamela Anderson Lee.

"Look at that," Small says again. "How it moves. No other shorebird wobbles like that spotted sandpiper."

That's right. Don't think *Baywatch*. Think bird-watch. Small, a retired professor of biology, is one of California's most illustrious birders, an *avian savant* who has traveled from Antarctica to Zambia in pursuit of rare and exotic species. Yet Small knows this truth: there are few birds easier and more pleasurable to observe than the shorebirds in his own backyard of California.

Sandpipers and sanderlings, godwits and willets—these small, endearing creatures form an agile Greek chorus to humanity's more lumbering progress along the California coast. We pad the sand dragging beach towels and metal detectors. The shorebirds skitter before us, pirouetting in the surf, striking *Vogue*-model poses on one leg and then, when some jogger's golden retriever makes a lunge, lifting miraculously into the air. February marks peak shorebird populations along much of our coast. Go admire.

LONG-DISTANCE TRAVELERS WITH BIG APPETITES

As Small escorts our group past Malibu Lagoon, he explains that most shorebirds belong to two families—plovers (Charadriidae) and sandpipers (Scolopacidae). (A few other species, notably stilts and avocets, roost on different branches of the shorebird family

Dining alfresco, a long-billed curlew probes Morro Bay sands for a worm or crustacean meal

by PETER FISH photography by DAVID WEINTRAUB

36 Sunset

As published in USAir Magazine

As published in Sunset Magazine

Success, as travel photographer Cliff Hollenbeck nicely puts it, comes to those who get themselves, their ideas and their images in front of the people who buy photography. The goal of marketing is to create a pool of potential clients, or target customers, toward whom you'll direct your efforts.

Many photographers approach marketing by first assembling a list of potential clients. If they're editorial photographers, they seek out magazine editors, picture editors and art directors. If they're advertising photographers, they obtain names of art directors at ad agencies. Although assembling a client list is certainly an important part of marketing, it shouldn't be your initial step. Some soul searching is called for first.

In order to determine who your potential clients will be, you need to determine what it is that you do. Being a successful photographer means more—much more—than just making great photographs. Today's top photographers get work because they can visually express their client's message using their creativity, personal vision and style. To put it another way, every successful photograph represents a solution to a client's visual-communication problem.

Look critically at photographs so that you can expand your identity as a photographer. What kinds of images do you love to make? In what situations do you perform at your highest level? What else, besides your abilities as a photographer, do you bring to the party?

Photographers often get hired for skills, knowledge and interests that supplement their expertise with camera, film and light. For example, Galen Rowell is an expert mountaineer; Roger Ressmeyer has a passion for astronomy; Norbert Wu has made the underwater world his own. Is it any wonder that picture editors and art directors trust these photographers and others like them to consistently come up with superb images in these fields?

The first part of your marketing plan, then, is a written statement of what you do as a photographer, complete with all the other talents and abilities that make you a valuable resource to the buyers of photography. Be sure to include such skills as writing, graphic design, art direction and digital imaging, all of which add value to your photography. With that statement in hand, you can identify precisely those buyers—potential clients or target customers—who will benefit most from the type of photography, and all the additional services, you provide.

It's important to remember that clients aren't magazines, corporations or advertising agencies. Clients are people. The goal of your research now is to identify the individual buyers and learn as much as you can about them.

Where do you find potential clients? Within each client category—advertising, corporate, editorial—are individuals whose job it is to commission photography or license stock photographs. For example, advertising photographs are usually commissioned by art directors or art buyers in advertising agencies. Small agencies may have a single art director, whereas large agencies may have a dozen or more.

Similarly, corporations have various departments that use photography—these may include advertising, creative services, event planning and public relations. A corporation may also use an advertising agency to create its ads and a graphic design firm to produce brochures and/or annual reports. Magazines have editors, picture editors or photo editors who buy photography.

Advertising agencies are listed in the Yellow Pages, and can also be found in national, local and regional business publications and directories. Your research efforts should be directed at finding out which agencies represent the clients for whom your photography is most appropriate, and which art directors handle those client accounts. A similar process will reveal the right contacts at corporations and graphic design firms.

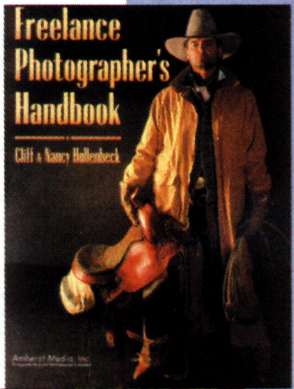
Magazine photographers have it easier—almost every magazine prints the name of its editor or photo editor on the masthead, which appears on one of the magazine's first pages. There, too, you'll likely find the address and phone number of the magazine's editorial office (not to be confused with its regional advertising offices). The next time you find yourself in an airport waiting for a flight, wander into the newsstand and start thumbing through magazines—marketing research on the spot!

And don't confine yourself to the top 50 consumer magazines. There are hundreds of trade publications—ones directed at specific businesses and often not sold on newsstands—that use photography and pay well for it. A good reference for magazine photo needs is the *Photographer's Market 2000* (Writer's Digest Books, 1999). Also, once you've scoped out a potential magazine market, send for their submission guidelines (enclose a stamped, self-addressed envelope).

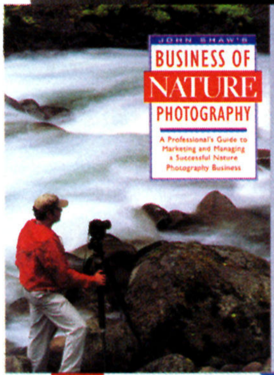
This phase of marketing, like any intensive research, consumes a great deal of time and energy. Patience is a virtue, as you'll probably have to navigate through a maze of receptionists and voice-mail options to get to the right people. It will probably help you to set up a weekly schedule for doing this research, and to set a realistic goal for the number of new names added to your client list each week. Remember that Mondays and Fridays aren't the best days to call potential clients, nor are late afternoons when people are trying to finish their work and go home.

Before you pick up the phone, you should have a written list of what information you're trying to obtain. A computer is essential here—you can use software such as Filemaker Pro to create a client database and design its records with appropriate fields to keep track of

Books For Marketing Photos

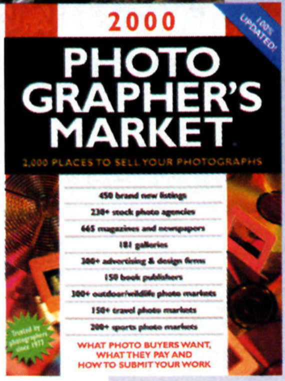

Freelance Photographer's Handbook
Cliff & Nancy Hollenbeck
Amherst Media, Inc

Big Bucks Selling Your Photography by Cliff Hollenbeck (Amherst Media, 1995). Not the best title, but one of the best books on the subject.


JOHN SHAW'S
BUSINESS OF
NATURE
PHOTOGRAPHY
A Professional's Guide to Marketing and Managing a Successful Nature Photography Business

Business of Nature Photography by John Shaw (Amphoto, 1996). You can't go wrong with John's advice.

Freelance Photographer's Handbook by Cliff & Nancy Hollenbeck (Amherst Media, 1999). An excellent overview of the business.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the information you gather.

There are many ways to design database records. In addition to complete contact information—name, title, company, mailing address, phone, fax and e-mail—my records have fields for category (advertising agency, corporation, magazine, etc.); prospect level (A, B, C); date of last contact; previous material sent (portfolio, promo cards, holiday greetings); and keywords (nature, travel, stock, etc.)

The field called "prospect level" lets me assign a letter—A, B or C—based on how good a prospect each client is. My "A" clients are those I've worked with in the past; they provide the majority of my income. "B" clients are people who have seen my portfolio and have received direct-mail samples of my photography. "C" clients are newcomers to my list, people to whom I may have sent direct-mail pieces, but who haven't yet seen my portfolio.

The "keyword" field allows me to indicate the type or types of photography each client buys. For example, I know from my research that *Outdoor Photographer* uses travel and nature photography, and also buys stock images. Thus, in my record for this magazine, I've entered the words "travel," "nature" and "stock" in the keyword field.

I try to update my database on a regular basis because people are constantly moving from job to job, especially in this era of mergers, downsizing and outsourcing. And no matter how long you've worked for a particular client, once your contact leaves, you'll probably have to start building a new relationship with his or her replacement.

Customizing your sales efforts to a targeted group of clients is the goal of your marketing plan. Rather than use a shotgun approach to try and reach as many potential clients as possible, savvy photographers concentrate their efforts on a small group of qualified buyers who are likely to give them the type of work that will advance their careers.

Think of it as a mutual-admiration society: You search for the best possible clients—people you admire and want to work with—and they seek you out because of your skills, vision and creativity. This scenario, the result of dedicated market research, is definitely a win-win situation. **OP**

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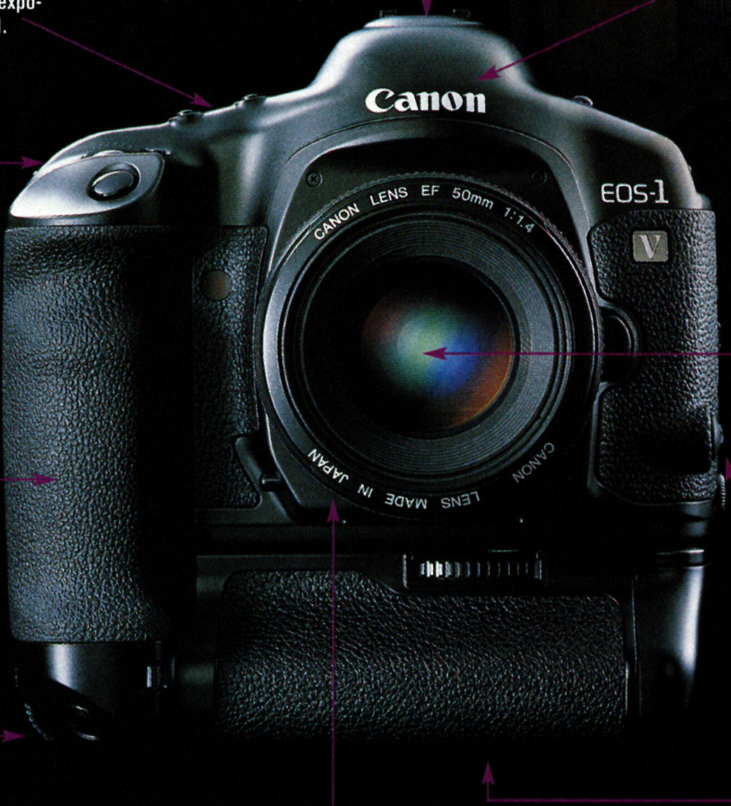
First Take!

CANON EOS-1V

Large, bright viewfinder with 100-percent vertical and horizontal scene coverage and built-in diopter correction. Information displayed inside includes—on the screen—an area AF ellipse, focusing points and center spot-metering circle. Off-screen information displayed includes shutter speed, aperture, compensation, flash information, in-focus indicator, exposure scale, frame counter and more. Eyepiece shutter prevents light leaks on long exposures.

Auto and manual auto-exposure lock simplifies shooting in tricky lighting situations. Push to lock manually, or set the camera to do it for you by locking the exposure when correct focus is achieved.



The EOS-1V automatically imprints roll number (from 000 to 999) on film leader, and can't be reset. The photographer also has the option of imprinting customized film numbers.

The most rugged and weatherproof Canon camera ever made. Seams and openings sealed with gaskets help protect from dirt and moisture. Ultralight magnesium and aluminum alloys and polycarbonate construction can withstand the rigors of professional use and abuse.

Easy-access ergonomic dials for quick camera adjustments—including shooting in the vertical orientation (bottom right corner of Power Drive Booster E2 has dial and shutter release, too). Dials provide access to 20 built-in custom functions, as well as the ability to add 30 more personalized functions.

Shooting data is automatically recorded in built-in memory and can later be transferred to a personal computer. Recorded information includes film and frame identification, ISO, frame number, lens information, exposure information, flash information and metering mode. The photographer has the option of recording custom and personal function settings, such as date/time, bulb exposure times, AF points and more. Storage space for information on 3600 frames.

Highly accurate and customizable exposure metering. Six metering modes include: 21-zone evaluative, partial, center spot, focusing point-linked spot, multi-spot and center-weighted averaging. Nine exposure modes, auto-exposure bracketing (three shots up to ±3 stops in ⅓- or ½-stop increments) and manual exposure compensation (up to ±3 stops in ⅓- or ½-stop increments).

New N-3 type, push-pull, three-pin socket for remote-control accessories and data transfer to a personal computer with EOS Link System ES-E1.

Fastest film advance in a 35mm SLR. The EOS-1V is sold body only, but with the optional Power Drive Booster E2 (and an optional NP-E2 NiMH battery pack). It provides continuous shooting at 10 frames per second (including 9 fps in Servo mode autofocus).

Fast and quiet focusing with compatible EF-type Canon lenses. Forty-five AF focusing points and three focus modes (including AI Servo, which tracks subject movement, even at 9 fps). Focusing points can be selected automatically by the camera, or the photographer can manually dial in one of the 45 AF points (which can be "locked" into the memory for quick access).

Canon EOS-1V Specifications

Camera Type: 35mm SLR
Lens Mount: Canon EF
Focusing: TTL-area-SIR One-Shot and AI Servo autofocus, manual
Focusing Screen: Interchangeable Laser Matte Ec-CIII
Exposure Metering: 21-zone TTL evaluative, partial, center spot, focus point-linked spot, multi-spot, center-weighted averaging
Exposure Modes: Program AE, shutter-priority AE, aperture-priority AE, depth-of-field AE, TTL program flash AE, manual, Bulb
Exposure Compensation: ±3 EV in ⅓- or ½-stop increments
Shutter Speeds: 30-1/8000 sec. (in ⅓- or ½-stop increments), Bulb
Film Speed: Auto ISO 25 to 5000, Manual 6 to 6400
Viewfinder: SLR-type eye-level pentaprism with 100% coverage
Viewfinder Display: Area AF ellipse, focusing points, center spot-metering circle, exposure mode, shutter speed, aperture,compensation, flash, in-focus indicator, exposure scale, frame counter, custom functions
Flash: Hot-shoe, PC terminal
Depth-Of-Field Preview: Yes
Film Loading And Transport: Automatic up to 10 fps
Flash Sync: 1/250 sec.
Self-Timer: 2- and 10-sec. electronic
Power Source: 8 AA batteries, optional NiMH pack NP-E2 (required for 10 fps advance)
Dimensions: 6.3x6.4x3.2-inches with Power Drive Booster PB-E2
Weight: 48.7 ounces with Power Drive Booster PB-E2 (without batteries)
Street Price: $1,899 (body only); $2,499 (with booster and battery)
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Use new technologies for affordable opportunities to effectively market your photography

By Rob Sheppard

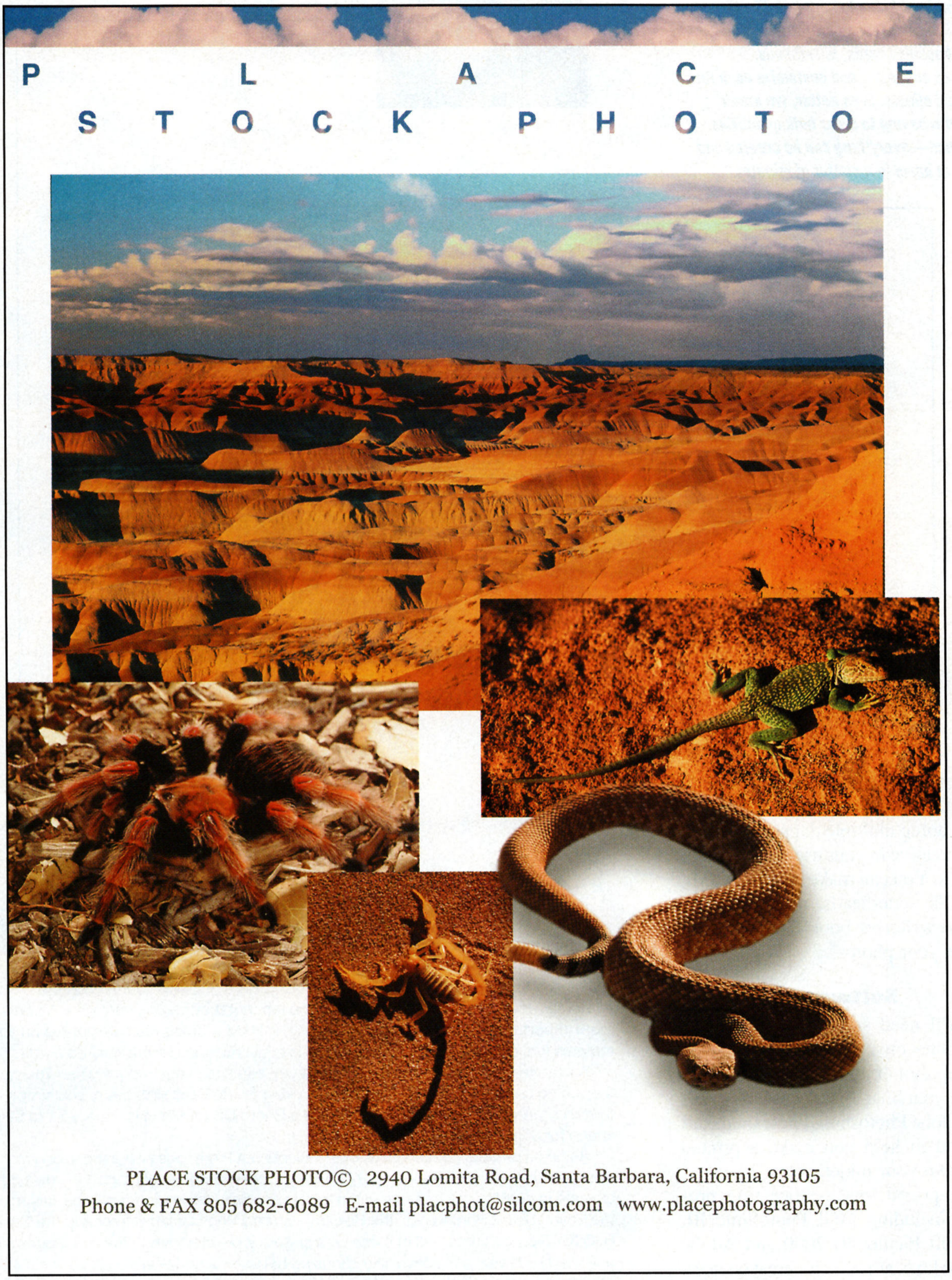
BETTER MARKETING DIGITALLY

There's a huge change occurring in how images are marketed to photography buyers and submitted for publication. In the past, everyone had to make costly dupes of images (the often pricey 70mm dupes were the most impressive), and any marketing efforts, such as posters, flyers or postcards, were also expensive.

The computer has changed this dramatically. For the printing cost of a set of full-color flyers in the past, you can now buy a complete package—computer, monitor and photo-realistic printer—that actually can give you better flyers (and postcards and posters and so much more) than you can get from the commercial printer. They're better because you can:

- **Print only as many as you need, when you need them**
- **Change the flyer as you go to fit a specific buyer's interests**
- **Choose different papers for different purposes**
- **Tweak and adjust color as you go along**

In addition, you can customize individual flyers that feature your work for a specific market, and on the flyer, show off your images in a larger size than 35mm. You then keep your valuable originals in your office files. The cost per sheet of images done this way is



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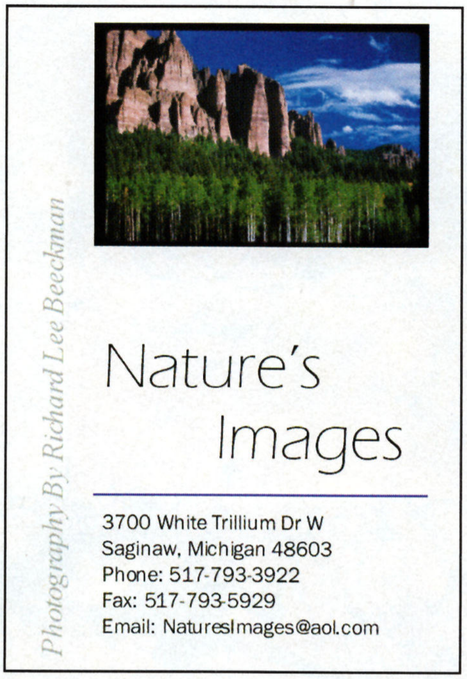
Bruce Farnsworth/Dennis Sheridan

You know the old saying: "If you want it done right...." The computer lets us photographers promote our work like never before. We can produce professional-quality business cards, letterheads, brochures and more, and customize each for individual clients. Even better, we aren't stuck with having to order bulk quantities in advance—everything can be created and printed at home in a matter of minutes.



Photography By Richard Lee Beeckman

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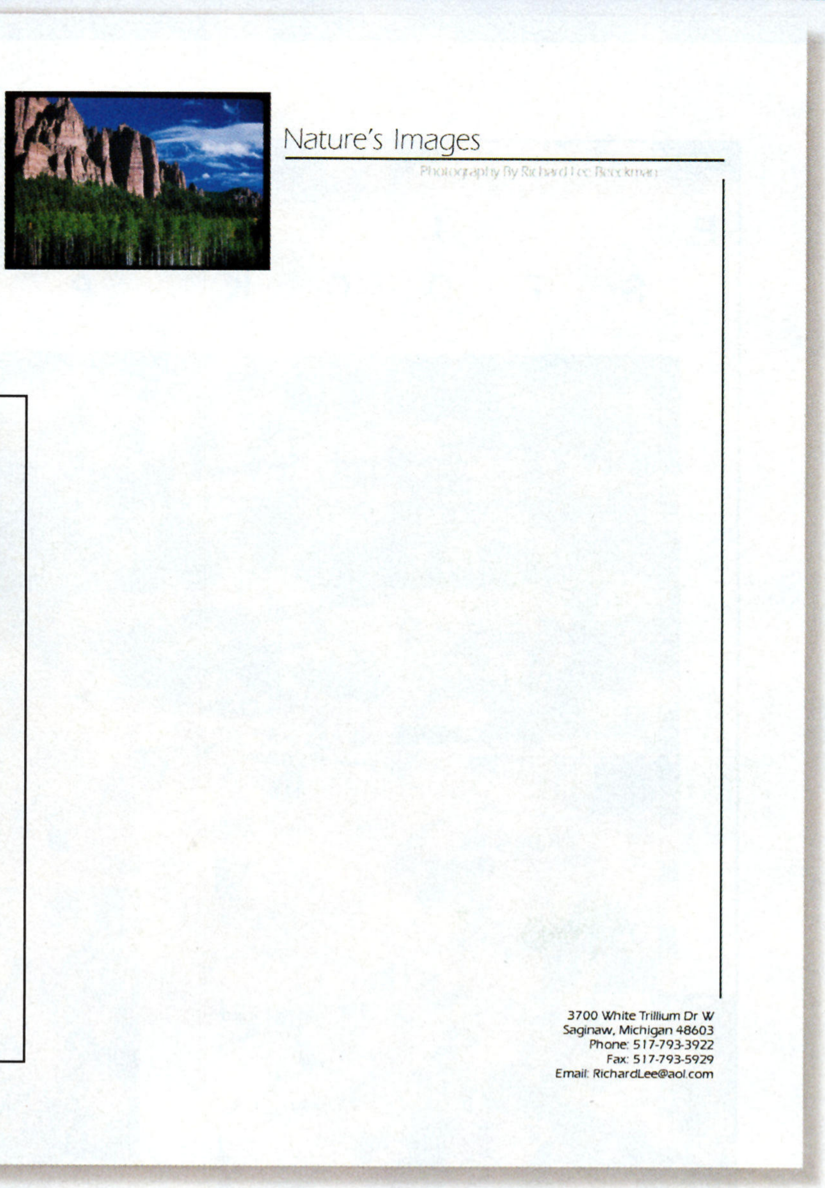

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Fax: 517-793-5929
Email: RichardLee@aol.com

Richard Lee Beeckman

from pennies to a dollar or two (depending on the paper used), a fraction of the cost of doing multiple dupes of images.

Be creative in your use of these technologies. You can make business cards, postcards, letterheads, mailing labels, flyers, newsletters, booklets, invoices—all with your photos.

Software

You'll need some software to get your photos on a page. Unless you plan on doing a lot of processing or enhancement of your images, you probably don't need Adobe Photoshop. Photoshop isn't designed to help you make a printed page from your inkjet.

Low-priced image-processing programs, including MGI PhotoSuite III, Microsoft Picture It! 2000 and Adobe PhotoDeluxe, are actually great choices. They have some excellent image-processing controls (which you always need to get the best printout), superb text

(Cont'd on page 96)

COMPUTER REQUIREMENTS

Almost any computer system bought today will do the job. If you want to do anything that requires a lot of photos on pages (flyers, booklets or brochures), you'll need to have a bit of processing power in order to keep your time at the computer down. Older machines will do the job, but they can be very slow. What's more important than the processor, actually, is RAM. Putting multiple photos on a page requires lots of memory—128 megabytes is a minimum and more may be better.

A scanner can be very helpful because you can scan your images when you want them. You can get started without one by using Photo CDs; with them, you simply have the lab scan your photos and put them on a Photo CD (the cost is usually $1 to $2 per image for 35mm on a standard Photo CD).

As far as printers go, almost all of the inkjets out there today do a great job with photos as long as you use the right paper and the right printer settings. However, for the ultimate in quality, look into one of the inkjets specially designed for photos, including the Epson Stylus Photo units, the Hewlett-Packard PhotoSmart printer and the Canon BJC 8200 photo printer. All of these do a superb job—there are differences, but which one you like is very subjective, like choosing between a Kodak and Fujifilm film.

See our sister publication's Web site (www.pcphotomag.com) for more ideas on computer, scanner and printer requirements for working with photos.

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Here's a photo filled with mystery. How was it made? Did the **computer** create this ethereal image? **No. The photographer did it. NYI Student Jen-Tien Lai** did use a medium-format camera to capture this striking picture, but no pixels were manipulated. We suspect he may have **manipulated the poinsettia** plant by placing it in this gorgeous setting, but that's a photographer's prerogative.

This is a photo that thrives on **color,** and the **contrast between the rich fog-bound blue of the trees and sky and the bright red of the poinsettia.** The intensity of the red leaves gives the subject prominence even though the plant is small and fragile in comparison to the sinuous trees in the background.

This image also breaks a lot of rules and doesn't really fit neatly into a category. **One of the great strengths** of the NYI faculty is the ability to work with **each student one-on-one,** and to **encourage every photographer to develop an individual vision.** When you're learning photography, it's important to be able to **make your photographs your way,** and not be unduly influenced by your teacher's way.

NYI Student Jen-Tien Lai

This is one aspect of NYI's unique teaching method: Six times during your training, you submit a Photo Project and each image is evaluated for you by a working professional photographer on audiotape. This is a private conversation about your photographs. Each Project has assignments that leave a lot of leeway in the actual choice of subject matter, but are designed to demonstrate the student's mastery of the material in that unit.

When Jen-Tien Lai submitted this photograph for Unit Two, his teacher recommended it for an NYI Award of Merit. The faculty agreed. **Isn't it time you found out how we can help you?**

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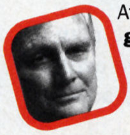

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Travel Protection

Guard your gear when you're on the go

By William Sawalich

Whether you're planning to drive across the state, fly across the continent or paddle down the Amazon, you've got to guard your camera equipment when you travel. Not only should you ensure its safe passage with protection from the elements, but equally important (if not more so) is protecting it from unscrupulous types looking for a five-finger discount.

How many times have you noticed someone in the airport with a nice camera bag and wondered what type of equipment he or she uses? Thieves notice camera bags with names like Canon and Nikon, too, and often mark them as targets. Many pros recommend carrying your camera bag inside a duffel (if it's old and ugly, that's even better) so it doesn't look like much to prying eyes. That way, you get the equipment protection of your camera bag and the peace of mind that no one is eyeing your duffel.

For many photographers, their gear spends more time in the car than at the airport. You certainly wouldn't want all that expensive equipment sitting exposed in the back seat, so the first safety precaution is to always keep it in the trunk. If you drive an SUV, keep your gear in the back and covered with a blanket so it's not an obvious target. Even if it's out of view, though, a thief may get lucky and find your stash of cameras. This, too, is especially troublesome in an SUV or truck—once a thief is in the car, he or she has easy access to every compartment. Anything you can do to keep a thief from spotting your gear is a great investment in its safety.

One trick is to keep your camera bag inside an old cooler when you stow it in the trunk (or the back of your SUV). Not only does the added insulation protect film and equipment from extreme temperatures, but a thief may not think to look inside a cooler for anything of value. (Some people go one step further by painting the word "Bait" on top of the cooler so it's even less enticing.)

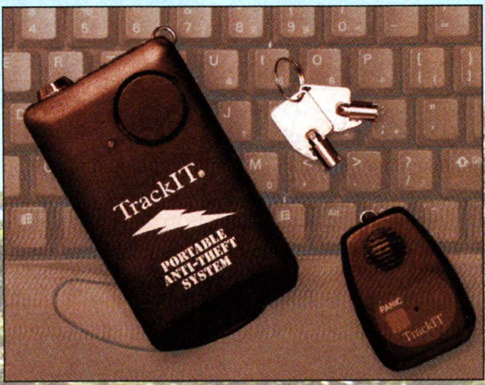
Locks are also valuable protection. Securing camera bags to the exposed metal frame inside a trunk is a good way to keep thieves from making off with everything. And locking bags to stationary objects in the airport (even a metal luggage cart is better than nothing) is a great way to help keep your gear your own.

Nothing works better, though, than keeping a watchful eye on your equipment at all times. We've compiled this collection of products that should make your journeys easier as well as safer.

The Lineup

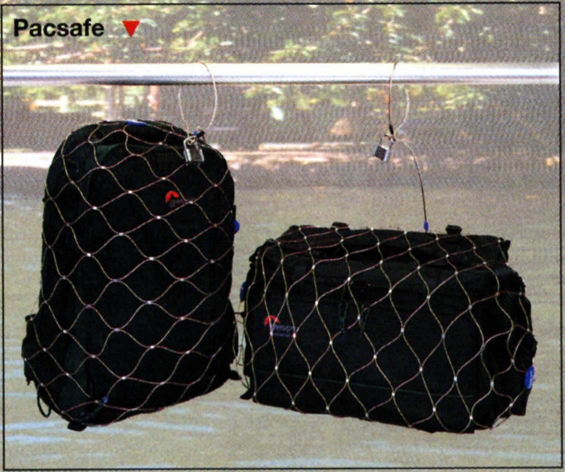
Carry your camera, camcorder or laptop computer in a discreet, carry-on-sized shoulder bag. The **Billingham Packington** is a soft canvas bag

TrackIT ▼



LowePro ▼

Pacsafe ▼



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See: "15 Travel Photo Tips" (May '99)

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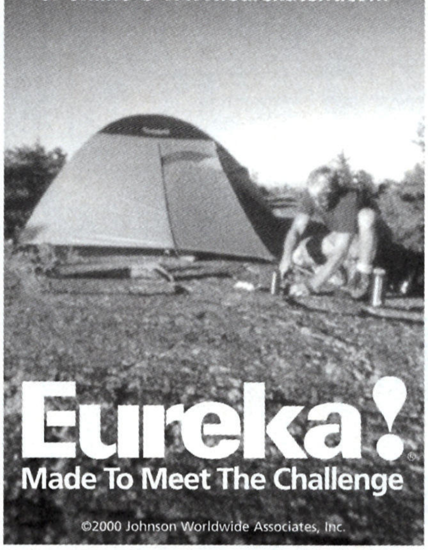
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that doesn't look like a camera case, but its closed-cell foam interior protects your expensive electronics from the bumps and bruises of travel. An adjustable waist strap provides additional security. Price: $385.

Use the **Camp Trails Packable Duffle** to camouflage your camera bag. The large, 2460-cubic-inch nylon bag has a full-length top zipper so even big camera bags can fit comfortably inside. Yet it's very light (seven ounces) and can easily be folded up to store in its own stuff sack when not in use. Price: $15.

The **Domke F803** is a professional camera bag with the nondescript look of a satchel. The canvas shoulder bag won't draw attention to the equipment within—there's enough room for a few cameras, lenses and accessories. The removable padded insert is customizable to fit your needs, and the satchel is available in three colors so you can even match your luggage. Price: $139.95.

Your camera isn't the only valuable thing you carry when you travel. Protect money, tickets and identification with **Eagle Creek's UnderCover Silk Neck Pouch**. It stows valuable papers in a slim wallet that easily hides beneath your shirt. Price: $18.

If your bags are locked, it's not easy to get to the goods inside. That's important because thieves are always looking for easy targets. With **Eagle Creek's Superlock and cable system,** not only can you keep your bags closed to anyone without a key, but you can secure them to stationary objects so they won't walk away when your back is turned. Price: $10.

Carry a stylish shoulder bag that does double duty. **LowePro**'s synthetic leather **Napa bag** safely holds an SLR with up to three lenses in its padded insert. The bag not only looks like a purse, but remove the insert and it acts as one, too. Price: $150.

Protect your gear from theft in the trunk or at the airport with a **Pacsafe** security system. Available in two sizes, the Pacsafe is a heavy-duty wire net that surrounds your gear, allowing you to lock it to any solid object. Plus, it folds up into its small carrying case for easy packing. Price: $68.

The **Pelican 1526** is a hard plastic

case (that looks like an industrial-strength suitcase) with a removable camera bag insert. It's perfect for protecting your gear from airline abuse and, since it's weatherproof, it protects from the elements, too. Because it doesn't have a zipper opening, it's easier to lock securely. Price: $241.65.

Tamrac's 644 Strongbox looks like a suitcase, so it's less appealing to thieves. It was created for storing lots of medium-format equipment, but it's ideal for 35mm gear, too. The padded dividers make the case completely customizable to your storage needs. It's sturdy enough to be checked luggage, but the dimensions are just right to fit carry-on regulations. Price: $279.95.

There's an old saying that if thieves wants something, they're going to get it. The only thing you can do is hope to slow a thief down, and make yourself an unappealing target. Just in case someone does get their hands on your goods, the **TrackIT** anti-theft system can help. The two-piece device uses a keychain transmitter and a miniature receiver with a sonic alarm. Just pack the receiver in your camera bag, and sound the alarm if it disappears. Price: $49.95. **OP**

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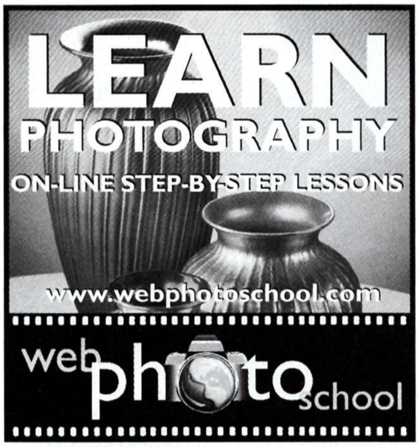

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Color Me Grainless

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Text And Photography By Brenda Tharp

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Super Fine Grain

A breeze was blowing as I walked along the trail in Acadia National Park, Maine. It was an overcast autumn day, perfect for macro photography, except for the wind. I wanted to capture the rich colors of autumn that nature and the wind had provided on the forest floor, but was concerned that any images I made might have leaf movement. Ordinarily, I would've chosen Fujichrome Velvia for the job, but I needed a film that had a faster ISO. I loaded a roll of the new Fujichrome Provia F (RDP III). The ISO 100 rating was just enough to allow me to use a faster shutter speed to freeze any fluttering of the leaves on the ground.

I thought that I might be sacrificing the rich hues of Velvia for speed, yet when I viewed the results, I found that Provia F had beautiful colors and extremely fine grain structure. The white of the birch trunk was clean and bright, while other colors were vibrant. Provia F has a vivid color palette. As for the grain (or lack of it), in the landscapes I made on top of Cadillac Mountain, I couldn't see any obvious grain in the sky area, and the tonal range and shadow detail in the crevices of the large, scored rocks was very good.

Fuji developed this newest addition to the Provia family of films to provide professionals with a super-fine-grained, medium-speed film. That's great news for photographers who don't want to sacrifice grain for speed, especially 35mm photographers.

Like many people, I often photograph during the "golden" hours of sunrise and sunset, and yet I want the colors to be believable. During the annual Pumpkin Festival in Half Moon Bay, Calif., I photographed a field of pumpkins punctuated with a rusty, old truck. In the warm glow of a setting sun, Provia F rendered the pumpkins a rich, believable color, capturing the warm hues of a late-autumn day without over-saturation. In other images I made to test color, the film's color palette was appealing and accurate.

Pushing the true 100-speed professional film one stop to 200 gave me enough shutter speed to freeze gestures and expressions of animals at the San Francisco Zoo. Back on the light table, the colors of the Patas monkey were true to the situation and the grain was still very fine, evident in the detail of the animal's fur.

By all accounts, Provia F has performed very well for the nature, wildlife, scenic and people photographs I've made recently. I found that I needed fewer film choices with me, yet I was still prepared for everything I encountered. Provia F is fast becoming a favorite film to have in my camera bag.

Contact: Fuji Photo Film U.S.A., (800) 800-FUJI, www.fujifilm.com. **OP**

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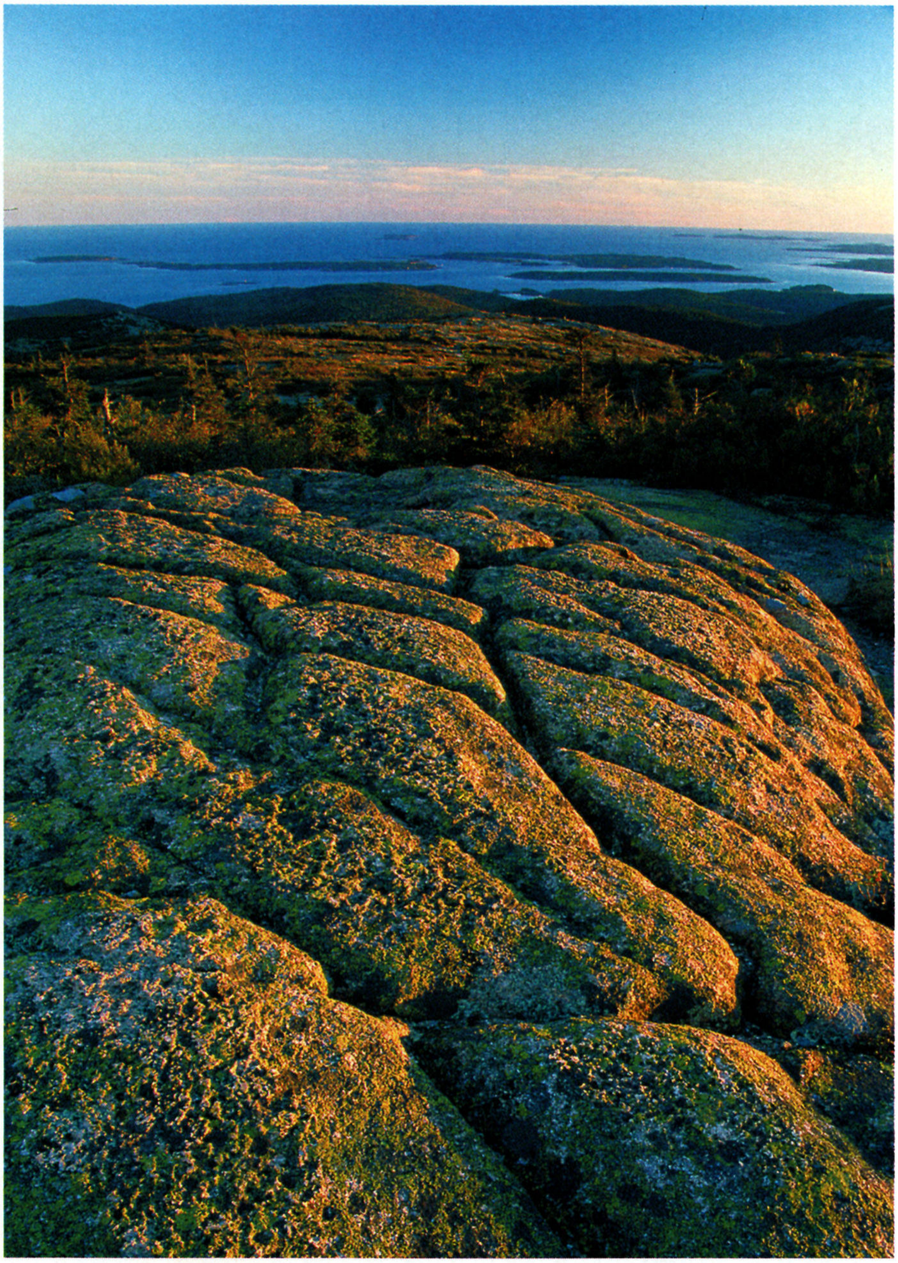
WWW.OUTDOORPHOTOGRAPHER.COM
See: "The Reala Landscape" (July/Aug. '99)



Fujichrome films have long been popular with outdoor photographers who want rich colors and fine grain. New ISO 100 Provia F offers the saturation and superfine grain that made ISO 50 Velvia so popular, yet its faster speed makes stopping action and low-light shooting even easier.
PATAS MONKEY: Canon EOS 3, Canon 300mm *f*/4, 1.4X extender; CADILLAC MOUNTAIN: Canon EOS 1N, Canon 20-35mm *f*/2.8; PUMPKINS: Canon EOS 1N, Canon IS 28-135mm *f*/2.8

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Wide Open

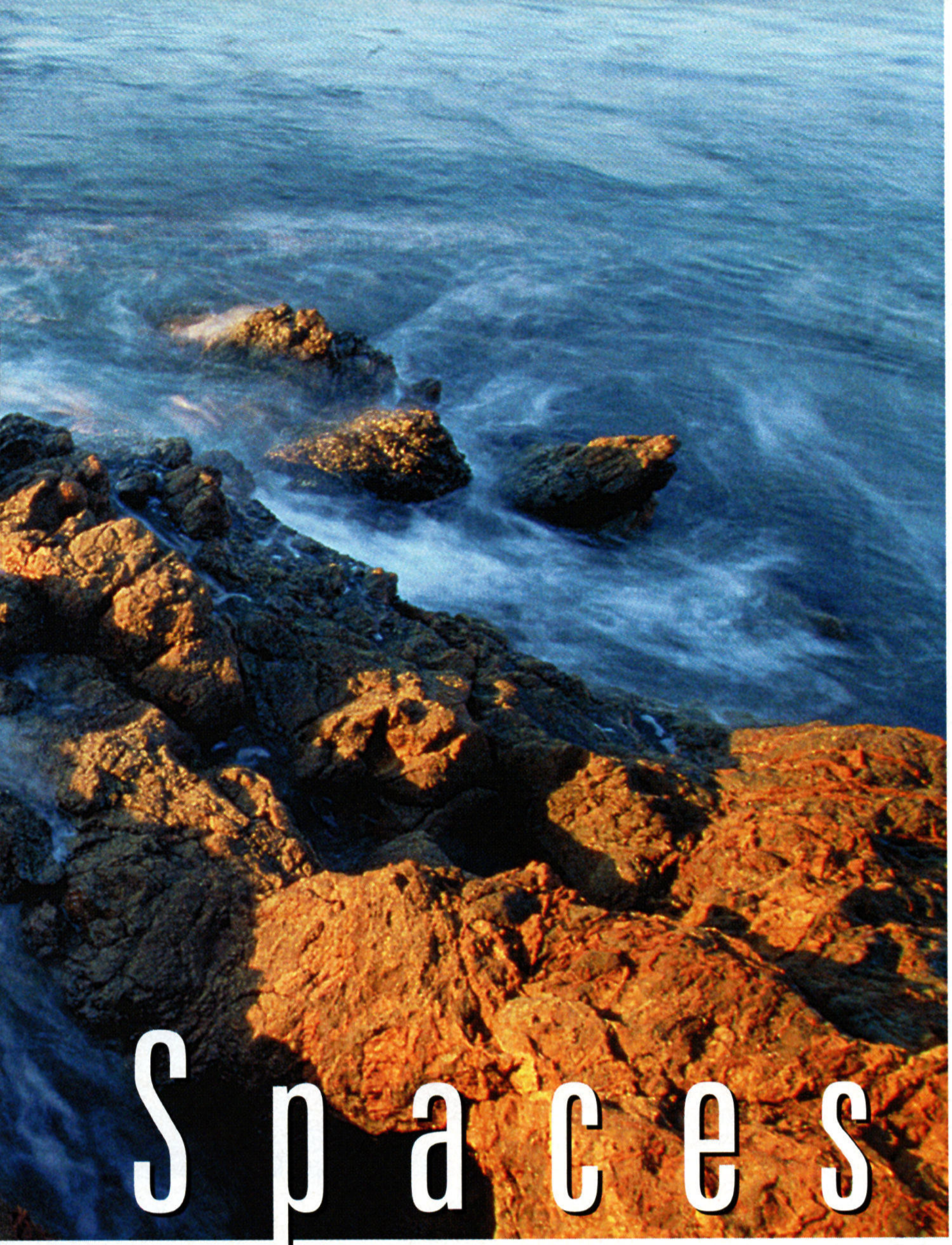
Today's wide-angle zoom lenses offer photographers a fresh perspective and excellent optical quality at an affordable price. These 10 tips will help you get the most out of them.

By Wes G. Pitts / Photography By Wes G. Pitts and Graeme Fordyce

What can a wide-angle lens offer you? For starters, a 35mm lens covers roughly twice the area of a standard 50mm lens, and a 17mm lens covers about nine times the area of a 50mm. That's significant when you find yourself in tight quarters or in front of a spectacular landscape—you'll capture much more of the scene.

Wide-angle lenses also offer you the ability to emphasize foreground elements while still recording the surroundings. The closer you get to your subject, the more you'll notice the perspective distortion that wide-angles offer. Objects close to the lens appear much larger in relationship to objects farther away, drawing attention to foreground details that might get lost in a photo taken with a standard or telephoto lens. Most wide-angle lenses also have short minimum focusing distances, so you can take advantage of the perspective distortion without losing focus.

Wide-angle zooms used to be a tradeoff. They were either very expensive (pro-



Spaces

Graeme Fordyce

hibitively so for many photographers), or the quality of the lens wasn't very good. That's changed—modern manufacturing techniques have allowed lens makers to use technology such as aspherical elements to produce high-quality wide-angle lenses at a fraction of the cost of previous models. That's really good news because of the benefits that a zoom model offers over a prime lens:

- Continuous focal lengths throughout the range of the zoom
- Precise framing and cropping control by zooming in or out
- Ability to find the best focal length for the scene without changing lenses
- Less gear to carry, as several lenses are replaced by one
- Less overall cost compared to multiple prime lenses

Another benefit: As you push toward the ultra-wide end of the range, wide-angle images have a unique look. You'll find yourself considering compositions that you wouldn't have even conceived without the wide-angle perspective, and you'll be capturing scenes that elude standard lens-bearing shooters. The following tips will help you get more out of your wide-angle photography.

1 **Watch the foreground.** Like the passenger-side mirror in your car, wide-angle lenses exaggerate space, and can leave the foreground looking empty if there's not much of interest happening there.

2 **Use the foreground.** Wide-angle lenses exaggerate the size of objects that are close to the lens, adding visual impact to elements you place there.

3 **Try your wide-angle lens in close quarters.** The wide perspective takes in more of the surroundings than a standard focal length lens, creating a feeling of space. For example, try your wide-angle in a dense forest to open up the space and capture more of the scene in your frame.

4 **Use your zoom to explore compositions.** One of the big advantages of a zoom over a prime lens is the ability to see the effect of different focal lengths on your subject without having to move the camera or change lenses.

5 **Be careful using filters, lens shades and hoods.** Especially at the wider end of the range, the field of view is so large that anything mounted on the lens will appear in the frame, causing vignetting. However, ultra-thin filters are available for use with wide-angle lenses, featuring a slimmer design that keeps the filter ring out of the field of view.

6 **Explore vertical compositions.** It's easy to get excited by the sweeping, panorama-like views of horizontal wide-angle shots and overlook the vertical possibilities. Vertical wide-angle shots are perfect for capturing tall subjects and dramatic skies.

7 **Stop-down your lens.** When possible, try to use a mid-range aperture setting around *f*/8 to avoid the faint vignetting that's sometimes caused by wide-angle lenses at wider apertures.

8 **Try including the sun.** Experiment with placing the sun in your frame (and not just at sunrise or sunset). Wide-angle lenses have an interesting effect on the sun, causing a beautiful starburst effect when your aperture is stopped down as far as possible.

9 **Use the perspective distortion to highlight your subject.** For example, when photographing a field of wildflowers, getting up close to a particular flower will exaggerate its size relative to the others, providing a center of interest in a photograph that would otherwise have no strong focus.

10 **Know your flash.** Most flash units are designed for use with 28mm and longer focal lengths, so when you start pushing into the wider end of the range, your flash may not cover the entire frame. The result looks something like vignetting. Check your flash unit's manual for information about its coverage, as accessories are available to disperse the flash over a larger area.

Tokina 20-35mm ƒ/2.8 AT-X 235AF PRO

Text And Photography By Wes G. Pitts

Traveling with a lot of photo gear can really take the fun out of it. So when I left for Guatemala last fall on an exciting 10-day "eco-tourism" adventure, I took only three lenses: a 28-105mm, a 100-300mm and Tokina's 20-35mm ƒ/2.8 wide-angle zoom.

The advantage of this group of equipment versus the amount of gear I've lugged around on past trips is that between these three lenses, I've effectively covered every focal length from 20mm to 300mm. Everything—camera body, flash, film and all three lenses—fit in one average-sized camera bag. That's important if you're going to be spending several days hiking through rain forests, rural villages and Mayan ruins with all of your gear on your back.

I was excited to try Tokina's 20-35mm zoom for the first time. I really like what wide-angle lenses can do for landscapes, but they're also great for travel photography because their expansive field of view captures so much more of the scene than a standard lens.

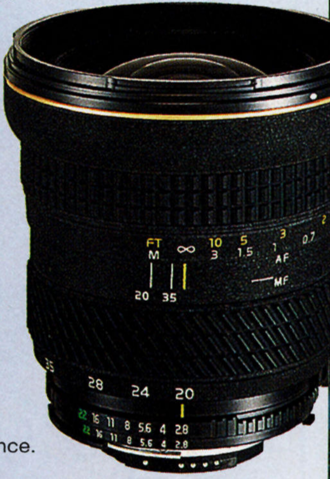
With a wide-angle zoom, I can select the perfect focal length for my subject without switching lenses. That's great for travel photography, since you don't often get a second chance, and fumbling around changing lenses may mean missing the shot.

The AT-X 235AF PRO lens features Tokina's "Focus Clutch Mechanism"—moving the manual focusing ring forward switches the lens to autofocus—for fast, accurate performance with Minolta, Nikon and Canon bodies. Focusing is internal, so you can use graduated filters without having to adjust them each time you focus. Speaking of filters, the filter size for this lens is 77mm, but remember not to go overboard stacking filters on any wide-angle lens, or you'll end up with serious vignetting.

One of the real advantages of this lens is its speed, with a constant ƒ/2.8 minimum aperture throughout the range of the zoom. At 20mm, the lens has a diagonal angle of view of nearly 94 degrees; at 35mm, the angle of view is just over 63 degrees (a standard 50mm lens has an angle of view of about 45 degrees). The minimum focusing distance is 1.64 feet, which is great if you like to use your wide-angle lens for wild perspective distortions by getting really close to your subject.

The lens design features two aspherical elements for edge-to-edge sharpness without the curvature caused by some wide-angle lenses. It weighs just under 24 ounces, light enough not to be a nuisance after a few taxing days of hiking around the jungle in 90-percent humidity. Best of all is the price: $739 (estimated street price), exceptional for a lens of this quality and performance.

Contact: Tokina, (562) 494-9575, www.thkphoto.com.



Sigma
17-35mm ƒ/2.8-4 EX Aspherical HSM

Text And Photography By Graeme Fordyce

17-35mm
ASPHERICAL
HSM
28
24
20
17

Like many photographers, I didn't use to shoot very much with extreme wide-angle lenses. The widest lens I carried in my 35mm equipment was a 28mm. That's on the tele side for the Sigma 17-35mm. When I first placed this new lens on my camera, I set it to 28mm and, while peering through the viewfinder, watched the world open up more and more as I turned the zoom.

Suddenly, everything had an exciting new look—trees exploded up in wild perspective, lines in my framing extended into undeniably aggressive compositional elements. The sheer amount of extra information demanded care and examination that I couldn't help thinking would pay off for the final images. I could tell this lens was going to be fun.

I took the Sigma 17-35mm zoom everywhere with me, to Muir Woods and Stinson Beach in Northern California and to Devil's Punchbowl and coastal Orange County in Southern California. Tall redwoods, expanses of beach and endless sculpted rocks are all perfect subjects for ultra-wide-angle compositions.

The lens has a fast maximum aperture of ƒ/2.8 (it changes to ƒ/4 at 35mm), offering plenty of brightness through the viewfinder. I found the versatility of the focal range handy at every step, from the very wide 17mm perspective to the nearly normal lens focal length of 35mm, because I could shoot all sorts of compositions without the hassle of switching lenses. Although it's a minor revelation to shoot at 17mm, it doesn't suit all scenes.

I did some compositional bracketing with this lens: I'd compose shots, take the initial photo, then explore different framings and fire at 17mm, 20mm, 24mm, 28mm and 35mm. (The 35mm maximum focal length began to seem almost claustrophobic as I got used to the wider perspectives!)

The Sigma 17-35mm ƒ/2.8-4 EX performed beautifully out in the field. At 14.1 ounces, it has a solid heft to it without weighing you down, and at 3.5x3.3-inches, it doesn't take up much room in your camera bag. The Sigma 17-35mm zoom's AF drive for Sigma SA and Canon SLRs employs the Micro Hyper Sonic Motor (HSM) to make focusing very quiet, quick and responsive. It uses an internal focusing system that keeps the front barrel from rotating, so you don't have to reset filters every time you focus.

Although it's great fun to be out photographing with a new lens like the Sigma 17-35mm zoom, the final images are what really count. From the 35mm end of the focal range to the extra-wide 17mm, the straight lines were straight throughout the frame, even into the corners and when I was aiming the lens at severe angles to get exaggerated perspectives.

The Sigma 17-35mm ƒ/2.8-4 EX has aspherical lens elements to correct the curvature that some lenses show toward the edges of the image. My photos were tack-sharp, from foreground elements that were right at the minimum focusing distance of 19.7 inches to background elements that were at infinity.

The AF mount fits Sigma SA, Minolta, Nikon, Pentax and Canon bodies. MSRP: $1,016.

Contact: Sigma Corporation of America, (631) 585-1144, www.sigma-photo.com.

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Tom Browning

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For more information, contact: Triple "D", P.O. Box 5072, Kalispell, MT 59903, (406) 755-9653, e-mail: tripled@cyberport.net, www.cyberport.net/TripleD.

Birds Of The Pantanal

June 8-20 and August 19-31, 2000

Travel to the Pantanal, Brazil's equivalent to the Everglades, and discover one of the world's best wildlife areas. Due to annual flooding, this region has extensive wetlands and remains largely undeveloped. These conditions provide prime habitats for many bird species. Observe the wildlife and the unique ecosystems as you walk through the savanna and forest and explore the rivers and estuaries by boat. Venture out with spotlights to find a whole new range of photo opportunities at night. American wildlife photographer Michael Nisbet and Brazil's top bird photographer, Edson Endrigo, will be leading the group.

For more information, contact: Michael Nisbet, P.O. Box 565, Hotchkiss, CO 81419, (970) 921-3129, e-mail: nisbet@wic.net.

Rocky Mountain Workshop

June 1-5, 2000

Tom Ulrich, an International Photographer of the Year award-winner, again heads a team of exceptional photographers at this annual photo workshop, sponsored by the Rocky Mountain Outdoor Writers and Photographers Association, Kodak and Nikon. The majority of the workshop is spent in the field, but instruction also includes classroom slide presentations. Participants may select scenic or wildlife photography excursions. Enrollment is limited to 12 students to ensure a hands-on learning experience. All skill levels are welcomed.

For more information, contact: John Catsis, P.O. Box 875, Stillwater, OK 74076-0875, (405) 743-0999, e-mail: catsis@okway.okstate.edu, www.edonnet.com/rmowp/activity.html.

Montana Plains

Year-Round

Explore northwestern Montana and photograph rustic scenery, local working ranches, and small and large animals such as elk, moose, mule deer, white-tailed deer, birds, antelope, mountain goat, bighorn sheep, black bear and pikas. The tours will be held on private land, national forest, park service land, and state and federal game reserves, including Glacier National Park and the National Bison Range. Trips are three to five days and are open to photographers of all skill levels. Participation is limited to four people per group.

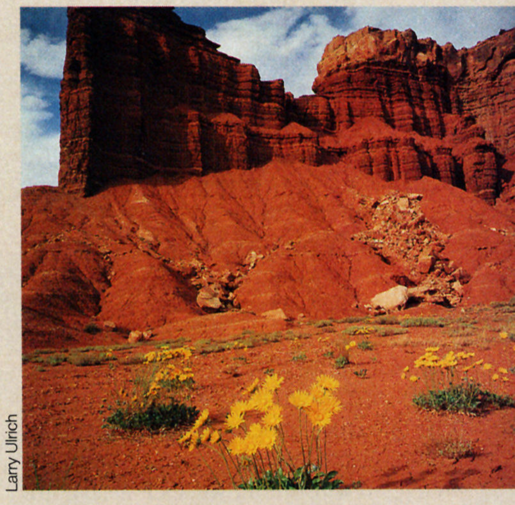
For more information, contact: Horse Plains Photo Adventures, 837 Swamp Creek Rd., Plains, MT 59859, (406) 826-3221, e-mail: phototrip@blackfoot.net, www.horseplainsphoto.com.

Walrus Island Wonders

Mid-June to Mid-August, 2000

Round Island, off the Bering Sea coast of western Alaska, is one of the few places on the continent where you can reliably photograph walrus at close range. Take an overnight or multi-day guided cruise to the island, where you can fill your frames with walrus, sea lions, horned and tufted puffins, and numerous other species of sea birds. Enjoy a ride to the island aboard the 50-foot motoryacht *Bel Canto*. Cruises also feature salmon streams, tundra wildflowers, eagles, giant Alaska brown bears and local Eskimo fishermen working their nets.

For more information, contact: Terry Johnson, Walrus Islands Expeditions, (907) 235-9349, e-mail: walrus@ptialaska.net, www.alaskawalrusisland.com.



Larry Ulrich

Follow The Blooms

May 10-14, 2000

Join renowned photographers Larry and Donna Ulrich as they lead a one-of-a-kind adventure among the spectacular blooms that splash across the rugged Colorado Plateau. These experienced guides will share their knowledge of the wildflowers that inhabit the incredible landscape as you explore this remote region. Colorado blue columbine sweep across the mesas, framed by the red canyon walls and buttes that are unique to the Zion and Escalante areas, forming a colorful tapestry. A variety of other trips are also available throughout the year, including one-day workshops.

For more information, contact: Friends of Arizona Highways, (888) 790-7042, www.friendsofazhighways.com.

Barbara van Zanten-Stolarski

Photogenic France

Southern France: May 7-16, 2000
Paris: May 18-23
and Sept. 28-Oct. 3, 2000

Situated between the Atlantic and the Mediterranean in southern France lies a quiet region of immense beauty. On a tour led by photographer/instructor Barbara van Zanten-Stolarski, you'll see many fine examples of Romanesque architecture, medieval villages, steep cobbled alleyways, arcaded markets, carved wooden doors and ancient hilltop castles. The region's complex geology offers a wide variety of landscapes: deep valleys of beech or sweet chestnut trees, gorges with fast-flowing whitewater rivers, mountain vistas, fields of sunflowers and high, grassy pastures covered with wildflowers. Or head north to Paris and photograph the small back streets of the Latin Quarter, the cafes, the markets, the people and all the famous sights, including Monet's garden in Giverny.

For more information, contact: France Photogènique, 3920 W. 231st Pl., Torrance, CA 90505, (310) 378-2821, e-mail: FraPhoto@aol.com, www.francephotogenique.com.

The Magic Of Ireland And Italy

May-October, 2000

Treat yourself to a wonderful photographic and cultural journey in Ireland or Italy and capture a wide variety of colorful subjects. In Ireland, you'll spend time photographing favorite local spots, tiny villages, hidden beaches, ancient abbeys and druid woods. Trips are offered between May and October. Or let a professional photographer and excellent local guides take you on a sojourn in Tuscany, where you'll photograph classic landscapes, medieval hill towns, vineyards, olive groves and quiet country roads. An optional Venice extension is available. Tuscany trips are offered between June and October.

For more information, contact: The PhotoTour Network, P.O. Box 915, Ithaca, NY 14851, (800) 633-0299, e-mail: explore@voyagers.com.

Amazing Amazon

May 9-17, 2000

Get on board for an extraordinary trip into the Amazon designed especially for nature photographers. "Amazon Nature Through The Lens" will begin in Manaus, Brazil, and take place on the motoryacht *Tucano*, which travels deep into the remote, unspoiled regions of the Amazon. The trip will focus on all aspects of Amazon wildlife, as well as how to best photograph this primitive environment. See monkeys, colorful macaws and toucans, hanging sloths, fantastic butterflies and other wildlife among the exotic flora and fauna. The tour will be led by two highly skilled naturalist guides, including professional ecologist and accomplished photographer Dr. John Feltwell. Group size is limited to 16 participants.

For more information, contact: Ecotour Expeditions, Inc., P.O. Box 128, Jamestown, RI 02835-0128, (800) 688-1822, (401) 423-3377, e-mail: info@naturetours.com, www.naturetours.com.

Cruising In The San Juan Islands

Year-Round

Let your creativity flow as you cruise aboard the 100-foot *Mystic Sea* on a four-day workshop in the scenic San Juan Islands of Washington State. Photograph orca and grey whales, swan and snowgeese of the Skagit and Paddilla Bay area, lighthouses of the San Juans, and create watercolor seascapes or sculpt whales and sea lions in clay. Each season of the year offers a variety of different photo opportunities. Workshops will be led by renowned instructors such as Stuart Westmorland, Lee Mann, Gary Hayes, Phillip Van Velde, Catherine Gill and Chet Cale.

For more information, contact: Mystic Sea Charters, (800) 308-9387, www.mysticseacharters.com.

Bill Lane

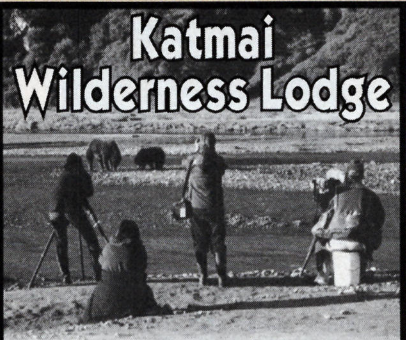
Nature, Fun And Food

Throughout 2000

Many professional photographers shoot some of their best pictures in their own backyards. Learn the techniques of artful seeing as you practice creative uses of equipment, light, color, balance and placement. See firsthand why light is everything, and why metering and knowing your camera are so critical. Explore seldom-seen worlds via macro photography and become more familiar with the lenses and equipment that enable close-ups. The mountains of Tennessee, valleys of Virginia, scenic highways and waterways of West Virginia, and shores of the Outer Banks provide stunning surroundings in which to hone your skills. Most days are spent in the field with hands-on instruction. (Enjoy some of their legendary oatmeal raisin cookies and blackberry cobbler, too.)

For more information, contact: Nature's Image Photography Workshops, 15325 Mountain Rd., Montpelier, VA 23192, (804) 883-7740.

Alaska



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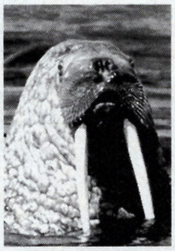

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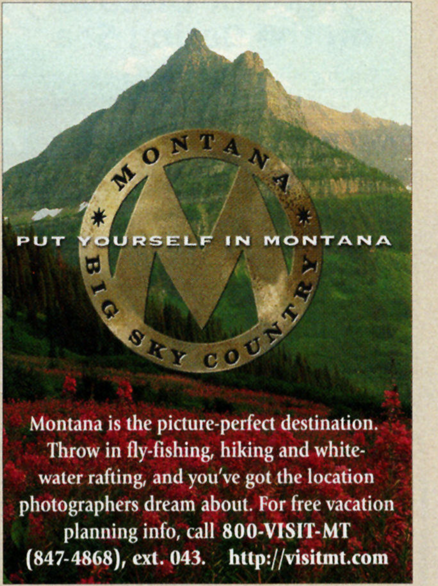

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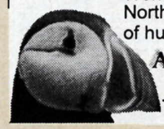

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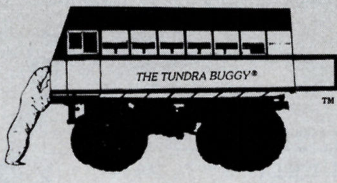

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(Cont'd from page 44)

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In some cases, I've had to clean up the reputation of photographers in general. Some guys have imposed on ranches, promised to send back pictures or published samples and never followed through. I always send photos, then follow up with calendars and books when they're printed. It's a matter of showing respect.

OP: What do you bring to horse photography that hasn't been done before, at least not to any great extent?

Stoecklein: I'm more into the freedom of the horse and the beauty in the motion of the horse than the sort of show-horse portraiture that has historically accounted for most of the paintings and photography. My horses are usually moving and in beautiful light. I try to use all of the same techniques and qualities that I use for my commercial and sports work: backlighting on the mane, close-ups of details like hoofs in the dust, tight shots of horses running, horses demonstrating their power and horses in big landscapes. I try to attack horse photography the same way I would fly-fishing or skiing.

I think that successful photography—whether for stock or assignment, or just plain art like I sell in my gallery—is metaphoric for things that humans do and appreciate. Horse photography is used in advertising to symbolize many things, such as "running with the herd," power, reliability. So, to fund my passion, I'm always thinking about where a picture could be used commercially.

OP: We can imagine that the off-hand, unrehearsed situations that characterize this work are circumstances where a photographer can benefit greatly from the new technology built into contemporary cameras and films: autofocus, image-stabilization and forgiving emulsions.

Stoecklein: First of all, it's important

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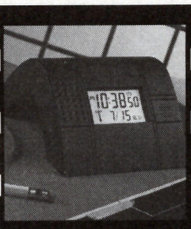

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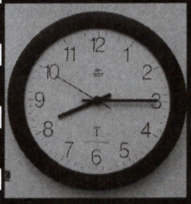

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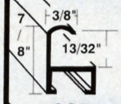

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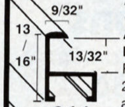

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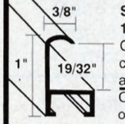

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that every day, whether in horse photography or any other kind, you have to make your pictures better and different than you did the day before. People always ask, "How many pictures did you go through to get that one?" The challenge, at a certain level of photography, isn't to make a technically correct picture. That should be a given. When I switched to Canon cameras about seven years ago, I was able to remove a couple of technical obstacles that were, for me, getting in the way of great creativity. One of those things was the autofocus system on the cameras I was using previously.

The picture of the running mustangs [opening spread] is a perfect example of the advantage of having an autofocus 300mm *f*/2.8 Canon lens with Image-Stabilization. Those horses were running across the desert, and I paced them until I saw the shot I wanted, slammed on the brakes, put the lens on the windowsill and started shooting. If I had to think about focus or attaching the big lens to a window mount, there would have been too many distractions. Instead, I concentrated on composition and exposure as my main creative controls. (I don't generally use auto exposure.) This is a difficult situation for AE because the subjects are backlit. I wanted to expose for the highlights in the picture—like the dust trail—then stop down a little bit to pick up detail in the horses.

OP: Even if you don't use AE, per se, you've said that you make it a practice to use the Canon meter to gauge exposure for a scene by pointing the lens at a key feature in the frame, say, a gray barn or rock or something that approximates a neutral color value.

Stoecklein: Now, my go-to camera is the EOS-3. I owned one of the first to come to America; I use it all the time, and I think they [Canon] have the most accurate metering system. Even if I'm shooting with my medium-format camera and I have a question about the exposure, I tell my assistant to get the EOS-3.

Exposure and film go hand-in-hand. Kodak E100SW and E100VS have attributes that are critical for horse photography or any outdoor photography. They handle so much contrast. You can overexpose them by two or three stops and not blow them out. They're what you need for the middle of the day to still retain detail in shadows. E100SW and VS are almost as forgiving as negative film, yet they're extremely sharp.

I'll give you one little tip on horse photography. The reason I like the Kodak films for horse photography is that underneath every hair is a shadow. If you're using a high-contrast film for horses, you're never going to get the color you want because you're going to get a black shadow under every hair where it should be a tiny gray shadow.

OP: Why are horses still necessary for ranch work instead of motorcycles and ATVs?

Stoecklein: You really need a horse to work cattle. The horse connects with the cow. They call a horse "cowy." If you've ever seen a cowy horse work a cow, it's like a cat controlling a mouse. He'll make that cow do what he wants.

One time in Montana, some cowboys put their horses in a corral with three calves. One horse started playing with a calf in the corner of the corral. Every time the calf wanted to go right or left, the horse blocked him. The horse was almost on his knees going back and forth.

Horses have tremendous personality. On our ranch, we have a goat that we got for the kids. Sometimes, a horse will pick that goat up by the neck and carry it around like a cat carrying a kitten.

OP: While you're having all this fun and doing your best to popularize photos of this type, isn't there growing competition in the category?

Stoecklein: Yeah, there's a lot of competition in all categories of photography. When I started photographing cowboys and horses, nobody did it the way I did, devoting 3,000 to 4,000 rolls of film a year. All of a sudden, there was a huge market created. Now there are 15 to 20 guys where there was almost no market before. Once you show the marketplace that there's a bundle of pictures available on a topic, they start using them in ways that never occurred to them before.

OP: We thought the cowboy fad had faded.

Stoecklein: Down in L.A., people aren't running around in their fancy hats and boots anymore, but from my perspective, it's bigger than ever. And photos of the West—cowboys, ranching, mustangs and the Western horse—will only become more valuable and more important the more that this culture and heritage and the wide-open spaces are lost, bit by bit. OP

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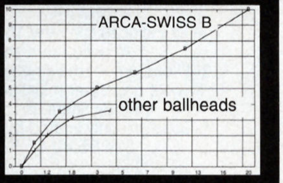

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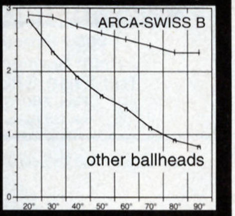

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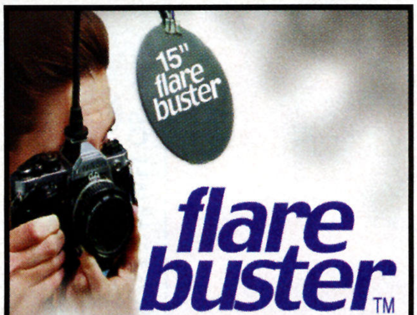

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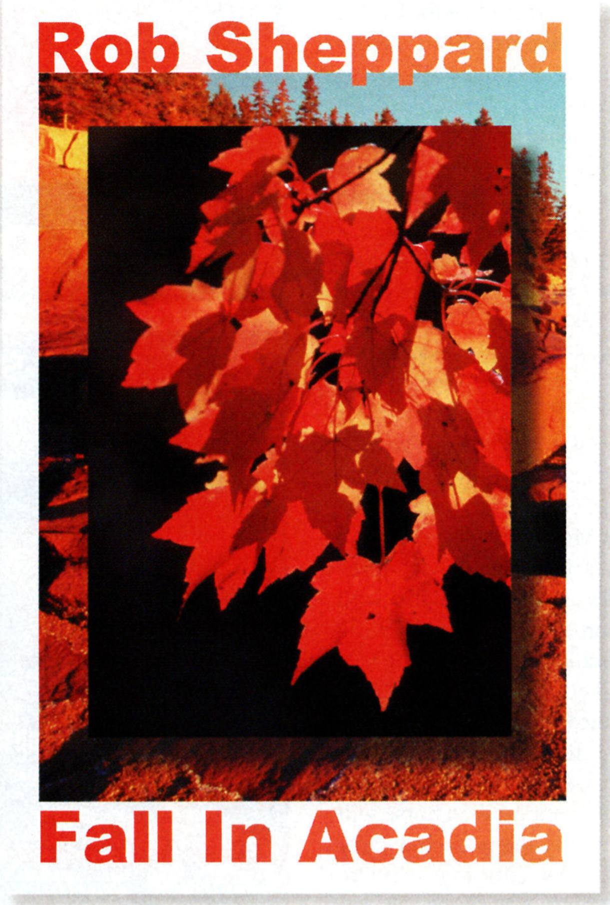

Rob Sheppard

(Cont'd from page 74)
tools, great printing options and whole sets of professionally designed templates to help you get started (you don't even need to be a designer to make a great-looking photo page).

For more complex work that includes columns of text as in a brochure, newsletter or booklet, you'll want to look into a design or publishing program. Microsoft Publisher, Corel Print House and Canon Publishing Suite are quite well-engineered programs that offer a lot of design power in relatively inexpensive programs. They also include wizards and templates to help you design your page.

Watch The Print

Putting your photos on the page is great, but if the page prints poorly, your work is lost. We've also seen too many inkjet prints that had potential, but damaged the presentation of a photographer's work because the print was bad. Here are some tips:

- Use the appropriate size for the photo file—about 5 MB for 4x6, 10 MB for 5x7, 20 MB for 8x10.
- Your image should be at 240 to 300 dpi at the size printed. (Note: dpi and ppi are often used interchangeably.) Test to see what your printer can handle (remember that printer dpi has little to do with image file ppi/dpi).
- The paper you use is critical—choose and use the right paper for the piece. Always use photo-quality paper. Try out a variety of papers to see which ones work best for you. Things to check include: weight (the weight of a paper is a very subjective choice—choose one that's heavy enough for your planned use); whiteness (high whiteness, such as anything over 90 if the paper is rated, will make your colors brighter); and surface (matte or glossy—glossy looks sharper and has brighter color, but it's more sensitive to damage and can't be easily folded).
- Be sure your printer driver is set correctly (properties)—select the right paper, the right quality and color management, if available.
- Test, test, test. Try different papers,

KEYS TO DESIGN

A lot of inkjet-printed material now comes to our offices. We've seen some excellent work and some really awful stuff. Your design, meaning your selection of images and how the piece is put together, must represent you and your work in the best light. It will leave an impression, so be sure it's a good one. A good reference to have around is the *Non-Designer's Design Book* by Robin Williams (Peachpit Press, 1994, ISBN: 1-56609-159-4).

Here are some tips:

- Always be sure your name is near the photos. We've had photographers send us everything from postcards to flyers without a name on the actual page with the photos.
- Give your piece impact. Use color, bold elements and contrast to grab your intended audience's attention.
- Use fewer photos per page, bigger. We see too many pages of only tiny photos. Be sure that at least one photo per page is big (that adds impact, too).
- Make your photos the star. Don't let the design overpower what's really important—your images.
- Select your photos carefully. Choose images that communicate something strong to your potential buyer. An artistic or personal "best" image may be great for your wall, but inappropriate for a general consumer publication.
- Make careful use of color. Be sure it doesn't compete with your photos.
- Be restrained in your use of fonts. Stick with one or two simple typefaces, especially for blocks of text.
- Use white space on the page with thought, not because it's left over after your photos are set.
- Try borders, but be restrained. Many times a photo will look better on a white page with a simple line as a border (black is always safe).
- You know composition as a photographer. Think of your page as a photograph to compose and use the same principles.

try different settings, tweak your images for best color and contrast. Make adjustments based on testing—record changes needed for future prints. A program like Vivid Details Test Strip can help; it runs in any Photoshop plug-in compatible software, including Jasc Paint Shop Pro, Ulead PhotoImpact and others. Contact: Vivid Details, (805) 646-0217, www.vividdetails.com. **OP**

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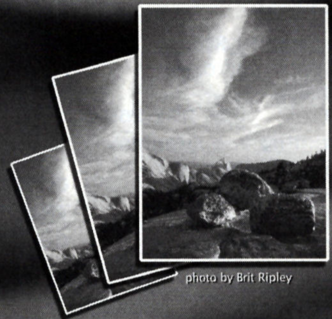

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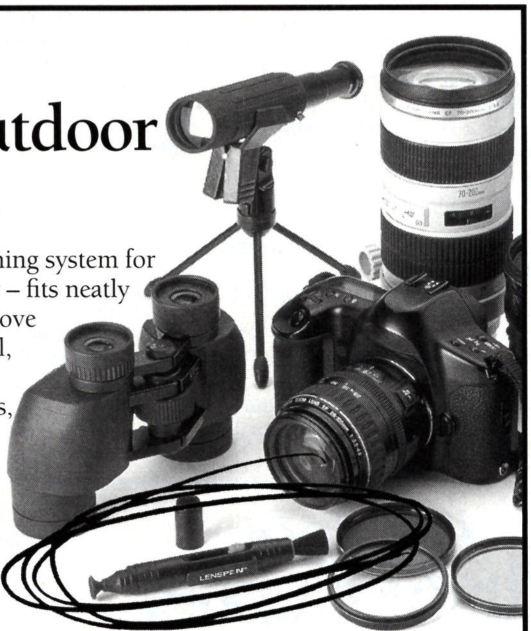

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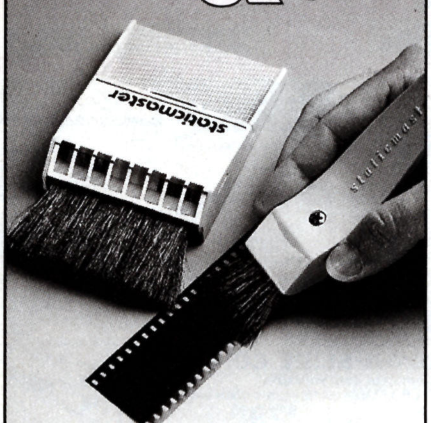

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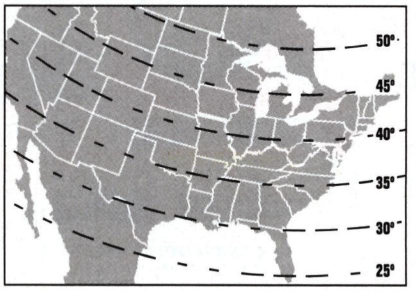

This chart will help you be in the right place at the right time by allowing you to plan your sunrise, sunset, moonrise and moonset photos ahead of time. You'll know exactly where to be with your camera for the photo composition you want to make long before the sun reaches the horizon. Find the nearest date at top and the latitude nearest your own in the column at left. Where the two intersect, you'll find the true (or map) bearings for rise (R) and set (S), rounded to the nearest degree. When using a compass to find the spot on the horizon where the sun or moon will rise or set, obtain the magnetic declination (variation) for your area from a USGS topographic map or other source. If the declination is east, subtract it from the bearing listed below to obtain the magnetic compass bearing. If the declination is west, add it. The result is the compass bearing to use in the field. *All data in Almanac is based on the comprehensive SUNTRACKER program, written by Charles Krebs, (425) 644-0077, fax (425) 644-1103.*

SUNRISE/SUNSET

Latitude	Apr. 1	Apr. 8	Apr. 15	Apr. 22	Apr. 29
25° N	**R**-084	081	079	076	073
	S-276	279	282	284	287
30° N	**R**-084	081	078	075	073
	S-276	279	282	285	288
35° N	**R**-084	080	077	074	071
	S-277	280	283	286	289
40° N	**R**-083	080	076	073	070
	S-277	281	284	287	290
45° N	**R**-082	079	075	071	068
	S-278	282	285	289	292
50° N	**R**-082	077	073	069	066
	S-279	283	287	291	295
55° N	**R**-080	076	071	067	063
	S-280	285	289	294	298
60° N	**R**-079	074	068	063	058
	S-282	287	292	298	303
65° N	**R**-077	070	064	057	051
	S-284	290	297	303	310
70° N	**R**-074	065	057	048	039
	S-287	296	304	313	322

FULL MOONRISE/MOONSET

Latitude	Apr. 16	Apr. 17	Apr. 18	Apr. 19
25° N	**R**-088	094	099	104
	S-275	269	264	259
30° N	**R**-088	094	099	104
	S-275	269	264	258
35° N	**R**-088	094	100	105
	S-275	269	263	258
40° N	**R**-088	094	100	106
	S-275	269	263	257
45° N	**R**-088	095	101	108
	S-276	269	262	256
50° N	**R**-087	095	103	109
	S-276	269	261	254
55° N	**R**-087	096	104	112
	S-277	269	260	252
60° N	**R**-087	097	106	116
	S-278	268	259	250
65° N	**R**-086	098	110	121
	S-280	268	257	246
70° N	**R**-085	100	115	130
	S-282	268	254	240

MOON PHASES

● New	April 4
◐ First Quarter	April 11
○ Full Moon	April 18
◑ Last Quarter	April 26

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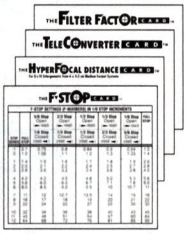

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EA	50	4.15	6.95	5.85	9.45
EB	100	3.55	6.79	3.35	6.70
ET	160	4.85	7.65	6.36	9.48
ED	200	4.55	7.75	5.10	8.09
KL	200	4.18	8.18	7.05	11.19
KPA	40	—	—	7.75	11.20
UW		—	—	6.90	10.99
EB	100	4.49	7.09	3.29	6.29
LLP	100	—	—	6.74	11.49
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EL	400	5.35	8.70	5.64	8.56
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	ASA	36	36 w/p	100 ft
PKM	25	7.49	11.98	—
PKR	64	7.49	11.98	—
PKL	200	8.49	12.84	—
EPY	64	5.99	8.95	81.95
EPR	64	5.99	9.95	89.95
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EPD	200	7.98	10.99	96.95
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EPH	1600	10.59	14.68	—
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	ASA	120	220		ASA	120	220
EPR	64	4.19	8.61	EPY	64	4.09	—
EPN	100	4.29	8.39	E100S/SW	100	4.19	8.38
EPP	100	4.10	8.20	EPT	160	4.65	—
EPD	200	4.59	9.30	EPL	400	5.30	—

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RB	200	3.72	9.95	4.75	12.99
RC	400	4.05	16.25	5.25	13.49
RF	1000	4.99	11.25	6.44	14.35
GA	100	1.76	7.90	2.18	10.25
GB	200	2.04	8.35	2.49	10.50
GC	400	2.30	8.50	2.75	10.99
GT	MAX	3.90	10.20	5.60	13.89
GF	1600	4.50	10.90	5.99	13.90

KODAK 35MM NEGATIVE/PRINT FILM

	ASA	36	36 w/p	100 ft
VPS	160	5.09	13.34	40.95
PHR	25	5.49	13.74	—
PRN	100	3.99	13.60	—
PMC	400	5.49	13.74	—
PPF	400	5.35	13.60	—
PMZ	1000	6.19	14.74	—
PJA	100	2.79	11.94	—
PJM	640	3.85	12.54	—
PJC	1600	4.09	13.84	—
Portra 160NC	160	5.69	13.99	—
Portra 160VC	160	5.69	13.99	—
Portra 400NC	400	5.89	13.99	—
Portra 400NC	400	5.89	13.99	—

	ASA	120	220		ASA	120	220
VPS	160	2.50	5.25	PHR	25	3.99	—
PRN	100	3.30	6.59	PPF	400	3.39	6.79
PMC	400	3.39	6.79	PMZ	1000	3.69	7.40

KODAK 35MM PRO B&W FILM

	ASA	24	w/p	36	w/p	100 ft
PX	125	2.09	9.86	2.59	11.84	29.95
TX	400	2.19	8.78	2.49	11.74	33.95
TMX	100	2.19	8.98	2.58	12.04	35.95
TMY	400	2.25	9.16	2.58	12.00	36.95
TMZ	3200	—	—	3.49	12.94	79.95
TP	Copy	—	—	6.19	14.35	—

	ASA	120	220		ASA	120	220
TMX	100	2.49	—	VP	125	2.19	—
PXP	125	2.50	5.10	TXP	320	—	24.95
TX	400	2.49	—	TMY	400	2.59	—
TP	Copy	4.99	—				

KONICA FILM

ASA	24	36	36 w/p	120	220
Impressa 50		3.88	4.85	13.50	—
100	1.59	1.79	10.19	2.49	—
200	1.99	1.89	11.88	—	—
400	1.69	3.75	12.19	3.39	—
3200	6.19	7.39	15.39	4.76	—

ILFORD FILM

ASA	24	36	120	220	100 ft
FP-4 125	1.93	2.49	1.93	25.50	26.75
XP-2 400	2.08	284	1.97	—	31.95
HP5 400	1.84	2.54	1.83	25.50	29.75
Delta 100	2.26	2.76	—	—	35.50
Delta 400	2.44	2.89	2.44	25.75	34.95
NEO 800					

SFX 200 INF 36 Exp. 614 Delta 3200 36 Exp. 4.59

FUJI SLIDE FILM

	ASA	24	w/p	36	w/p	100 ft
Astia	100	—	—	5.45	8.99	72.95
Sensia II	100	—	—	3.39	6.29	—
Provia	100	—	—	4.99	7.99	77.77
RH	400	4.44	7.25	5.30	7.95	—
Velva	50	—	—	5.29	8.29	77.77
RFP	50	—	—	4.94	8.25	63.90
RTP	64	—	—	5.39	8.45	72.00
RDP	100	—	—	4.39	8.90	66.95
Sensia	200	3.24	8.25	3.99	7.19	—
RHP	400	—	—	5.00	7.95	86.90
Sensia	400	4.35	7.89	5.19	8.15	—
Provia	400	—	—	6.74	9.88	101.95
Provia	1600	—	—	8.19	13.95	—

	ASA	120	220		ASA	120	220
RVP	50	3.14	6.85	RFP	50	3.38	—
RTP	64	3.36	—	Provia	100	3.89	6.69
RHP	400	4.49	—	Astia	100	3.49	7.89
RDP	100	3.49	6.49				
NPS	160	2.22	5.55	MLP	160	2.80	—
NHG	400	3.20	6.49	Neopan	400	2.19	—
NHG II	800	3.89	7.89	NPH	400	3.49	6.49

FUJI FILM

	ASA	135-24	24 w/p	135-36	36 w/p
CN	100	1.56	7.99	1.90	9.89
Neopan	100	1.67	7.99	1.86	10.75
NPS	160	—	—	3.24	11.49
CA	200	1.86	8.15	2.19	10.50
Neopan	400	—	—	2.46	11.15
CH	400	2.06	8.40	2.86	11.11
NHG	400	—	—	5.16	12.75
NPH	400	—	—	3.66	12.18
Press 400					
NHG II	800	—	—	6.29	14.50
CZ Press	800	—	—	3.49	12.22
CU	1600	3.16	9.50	3.96	13.20
Neopan	1600	—	—	3.19	12.25
Reala	100	2.36	8.50	2.76	11.00

Reala 120 Roll Film 2.22 Reala 220 Roll Film 5.65

AGFA FILMS

	ASA	24	36	36 w/p	120	220	100 ft.
HDC	100	2.96	3.65	12.05	—	—	—
HDC	400	3.75	4.45	12.99	—	—	—
CTX	100	4.22	4.99	9.25	—	—	—
APX	25	—	3.23	13.95	2.09	—	—
APX	100	2.89	2.98	9.58	2.09	—	48.43
APX	400	—	3.08	9.45	2.19	—	49.95
Ultra	50	2.99	3.89	12.89	3.38	—	—
Optima	100	3.48	3.89	12.69	2.97	—	45.75
Optima	200	3.65	4.19	13.69	3.09	6.49	—
Optima	400	3.96	4.48	13.89	4.39	6.49	—
Portrait	160	3.34	3.88	12.99	2.79	—	44.95
XRS	400	4.29	4.29	13.49	3.69	8.99	—
RSX	50	—	4.96	9.25	3.39	—	—
RSX	100	—	5.49	9.95	3.69	—	—
RSX	200	—	5.96	9.95	3.99	—	—
Scala	200	—	7.95	15.50	4.89	—	—

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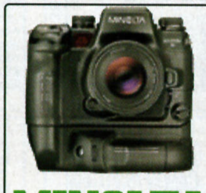

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- Camera Body w/Electronic Flash
- Canon 28-80 f 3.5-5.6 USM &
- Canon 80-200 f 4.5-5.6 USM
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Case

KIT #3
- Camera Body with Electronic Flash
- Canon 28-105 f 3.5-4.5 USM
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film

KIT #4
- Camera Body with Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #5
- Camera Body w/Electronic Flash
- Canon 28-105 f3.5-4.5 USM &
- Canon 100-300 f4.5-5.6 USM Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Bag

KIT #6
- Camera Body
- /Electronic Flash
- Canon 24-85 f3.5-4.5 USM &
- Canon 100-300 f4.5-5.6 USM
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Bag

	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
EOS Rebel 2000	289.99	379.99	389.99	429.99	579.99	639.99
EOS Rebel 2000QD	314.99	404.99	419.99	454.99	609.99	679.99
EOS Elan II	339.99	434.99	464.99	479.99	669.99	689.99
EOS Elan IIE	374.99	469.99	489.99	524.99	689.99	719.99
EOS Elan IIE QD	404.99	504.99	514.99	559.99	724.99	759.99
EOS A2	489.99	599.99	624.99	649.99	789.99	899.99
EOS A2E	564.99	664.99	674.99	704.99	859.99	919.99
EOS A2E QD	664.99	764.99	784.99	814.99	959.99	1019.99
EOS IX	329.99	414.99	424.99	454.99	619.99	659.99
EOS 3	1129.99	1329.99	1429.99	1359.99	1479.99	1589.99

Nikon CAMERA KITS

KIT #1
- Camera Body with Electronic Flash
- Nikon 28-80 f3.5-5.6D Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #2
- Camera Body with Electronic Flash
- Nikon 28-80 f3.5-5.6D Lens
- Nikon 80-200 f4.5-5.6D Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #3
- Camera Body with Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #4
- Camera Body with Electronic Flash
- Nikon 24-120 f3.5-4.5D Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #5
- Camera Body w/Electronic Flash
- Nikon 28-80 f3.5-5.6D &
- Nikon 70-300 f4.0-5.6D Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Case

KIT #6
- Camera Body w/Electronic Flash
- Tamron 28-300 3.5-6.3 AF Aspherical Super Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Case

	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
N-60	329.99	434.99	419.99	584.99	569.99	604.99
N-60 QD	369.99	464.99	454.99	609.99	599.99	649.99
N-70	424.99	519.99	509.99	669.99	619.99	689.99
N-70 QD	464.99	549.99	549.99	704.99	669.99	749.99
N-90S	739.99	844.99	844.99	1004.99	999.99	989.99
F-5	1779.99	1874.99	1829.99	1979.99	1964.99	1949.99
F-100	1189.99	1304.99	1269.99	1424.99	1409.99	1409.99
FM-2	459.99	564.99	554.99	729.99	714.99	704.99

MINOLTA CAMERA KITS

KIT #1
- Camera Body w/Electronic Flash
- Minolta 28-80 f4.0-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #2
- Camera Body w/Electronic Flash
- Minolta 28-80 f 4.0-5.6 AF &
- Minolta 80-200 f4.5-5.6 AF Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Case

KIT #3
- Camera Body w/Electronic Flash
- Tamron 28-200 3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #4
- Camera Body w/Electronic Flash
- Tamron 28-300 f3..5-6.3 Aspherical Super Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film

KIT #5
- Camera Body w/Electronic Flash
- Minolta 28-105 f 3.5-4.5 AF &
- Minolta 100-300 f4.5-5.6 AF Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Bag

KIT #6
- Camera Body w/Electronic Flash
- Minolta 24-85 f 3.5-4.5 AF &
- Minolta 75-300 f4.0-5.6 AF Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Bag

	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
Maxxum 400SI	264.99	354.99	399.99	529.99	489.99	579.99
Maxxum QTSi	269.99	364.99	409.99	559.99	504.99	619.99
Maxxum HTSi	299.99	389.99	424.99	579.99	539.99	649.99
Maxxum XTSi	339.99	449.99	494.99	649.99	569.99	679.99
Maxxum 800SI	544.99	659.99	694.99	779.99	804.99	844.99
Maxxum 800SI QD	644.99	759.99	794.99	879.99	904.99	944.99
NEW Maxxum 9	1369.99	1469.99	1499.99	1559.99	1504.99	1654.99

PENTAX CAMERA KITS

KIT #1
- Camera Body with Electronic Flash
- Pentax 28-80 f3.5-4.7 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #2
- Camera Body w/Electronic Flash
- Pentax 28-80 f3.5-4.7 &
- Pentax 80-200 f4.7-5.6 Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Case

KIT #3
- Camera Body with Electronic Flash
- Pentax 28-105 f4.0-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #4
- Camera Body with Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Tripod
- Strap
- Lens Cleaning Kit
- Cap Keeper
- Film

KIT #5
- Camera Body w/Electronic Flash
- Pentax 28-105 f4.0-5.6 &
- Pentax 100-300 f4.5-5.6 AF Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Bag

KIT #6
- Camera Body with Electronic Flash
- Tamron 28-300 3.5-6.3 AF Super Aspherical Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film

	Kit #1	Kit #2	Kit #3	Kit #4	Kit #5	Kit #6
ZX-M	209.99	279.99	309.99	314.99	439.99	369.99
ZX-50	219.99	364.99	324.99	319.99	449.99	379.99
ZX-10	259.99	409.99	359.99	354.99	479.99	429.99
NEW ZX-7	324.99	424.99	389.99	464.99	524.99	464.99
ZX-5N	334.99	469.99	454.99	469.99	604.99	519.99
PZ-1P	494.99	579.99	614.99	604.99	684.99	689.99

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■Body w/Electronic Flash ■Canon 28-80 F3.5-5.6 USM ■Canon 80-200 F4.5-5.6 USM Lens ■Tripod ■Strap ■Case ■Lens Cleaning Kit

K-7 PACKAGE
■Body w/Electronic Flash ■Tamron 28-300 f3.8 Lens ■Tripod ■Strap■Camera Bag ■Lens Cleaning Kit ■Film

K-8 PRO KIT
■Body w/Electronic Flash ■Canon 28-105 F3.5-4.5 USM ■Canon 100-300 F4.5-5.6 USM Lens ■Strap ■Tripod ■Camera Bag

K-9 PACKAGE
■Body w/Electronic Flash ■Canon 24-85F3.5-4.5USM ■Canon 75-300 F4.0-5.6 USM **IS** Lens Image Stabilizer ■Strap ■Tripod ■Camera Bag

K-10 PACKAGE
■Body w/Electronic Flash ■Tamron 28-200 F3.8-5.6 Lens ■Tamron200-400 F5.6 Lens ■Strap ■Tripod ■Lens Cleaning Kit ■Camera Bag

PACKAGES	K-1	K-2	K-3	K-4	K-5	K-6	K-7	K-8	K-9	K-10
EOS Rebel 2000	284.99	394.99	629.99	434.99	1034.99	384.99	549.99	599.99	839.99	799.99
EOS Rebel 2000 QD	314.99	419.99	664.99	464.99	1064.99	CALL	634.99	629.99	869.99	829.99
EOS Elan II	364.99	499.99	739.99	499.99	1094.99	464.99	674.99	709.99	949.99	899.99
EOS Elan IIE	394.99	519.99	774.99	534.99	1119.99	499.99	704.99	739.99	989.99	949.99
EOS Elan IIE QD	429.99	549.99	794.99	CALL	1149.99	519.99	724.99	769.99	1019.99	969.99
EOS A2	489.99	634.99	869.99	669.99	1234.99	609.99	824.99	869.99	1059.99	1039.99
EOS A2E	559.99	689.99	949.99	729.99	1319.99	679.99	879.99	919.99	1119.99	1099.99
EOS 1N	1139.99	1259.99	1479.99	1399.99	1879.99	CALL	1384.99	1499.99	1724.99	CALL
NEW EOS 3	1259.99	1399.99	1549.99	1399.99	1799.99	1329.99	1444.99	1489.99	1879.99	1749.99
EOS IX (APS)	319.99	429.99	679.99	464.99	1034.99	409.99	634.99	599.99	899.99	849.99
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■Body w/Electronic Flash ■Tamron 28-300 F3.8 AF Lens ■Tripod ■Camera Bag ■Eyecup■Lens Cleaning Kit

K-18 PACKAGE
■Body w/Electronic Flash ■Nikon 28-80 F3.5-5.6D Lens ■Nikon 80-200 F4.5-5.6D Lens ■Tripod ■Camera Bag ■Eyecup■Lens Cleaning Kit

K-19 PACKAGE
■Body w/Electronic Flash ■Nikon 28-80 F3.5-5.6 ■Nikon 75-300 F4.5-5.6 Lens ■Camera Bag ■Full Size Tripod■Lens Cleaning Kit

K-20 PACKAGE
■Body w/Electronic Flash ■Tamron 28-200 F3.8-5.6 Lens ■Tamron 200-400 F5.6 Lens ■Strap ■Tripod ■Film ■Lens Cleaning Kit ■Pro Bag

PACKAGES	K-11	K-12	K-13	K-14	K-15	K-16	K-17	K18	K-19	K-20
N-60	329.99	359.99	494.99	599.99	469.99	619.99	629.99	479.99	629.99	839.99
N-60QD	359.99	379.99	524.99	629.99	499.99	639.99	679.99	499.99	659.99	879.99
N-70	409.99	449.99	574.99	699.99	579.99	709.99	719.99	579.99	674.99	909.99
N-70QD	439.99	479.99	609.99	729.99	619.99	749.99	759.99	609.99	719.99	949.99
N-90S	754.99	779.99	894.99	1039.99	899.99	1049.99	999.99	879.99	1049.99	1149.99
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K-24 PACKAGE
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K-25 SUPER KIT
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K-26 PACKAGE
■Body w/Electronic Flash ■Tamron 28-200 F3.8 ■Tamron 200-400 F5.6Lens ■Strap ■Tripod ■Lens Cleaning Kit ■Camera Bag

K-27 PACKAGE
■Body w/Electronic Flash ■Minolta 28-105 F3.5■Strap ■Minolta 100-300 F4.5 Lens ■Tripod ■Camera Bag ■Eyecup ■Lens Cleaning Kit

K-28 PACKAGE
■Body w/Electronic Flash ■Minolta 24-85 F3.5-4.5 AF Lens ■Minolta 75-300 F4.0-5.6 AF Lens ■Lens Cleaning Kit ■Tripod ■Strap ■Film

PACKAGES	K-21	K-22	K-23	K-24	K-25	K-26	K-27	K-28
MAXXUM QTSi	274.99	359.99	429.99	579.99	349.99	789.99	539.99	649.99
MAXXUM HTSi	304.99	379.99	459.99	589.99	374.99	789.99	569.99	679.99
MAXXUM XTSi	359.99	429.99	529.99	659.99	449.99	839.99	599.99	709.99
MAXXUM 500SI	259.99	339.99	394.99	599.99	389.99	759.99	449.99	599.99
MAXXUM 600SI	369.99	449.99	509.99	729.99	464.99	849.99	629.99	769.99
MAXXUM 800SI	569.99	639.99	709.99	879.99	664.99	1049.99	839.99	875.99
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K-31 PACKAGE
■Body w/Electronic Flash ■Pentax FA 28-105 F4.0-5.6 Lens ■Strap ■Tripod ■Lens Cleaning Kit ■Case ■Eyecup ■Roll of Film

K-32 PRO KIT
■Body w/Electronic Flash ■Pentax 28-105 F4.0-5.6 ■Pentax FA 100-300 F 4.5-5.6 Lens ■Tripod ■Gadget Bag■Lens Cleaning Kit

K-33 SPECIAL PACKAGE
■Body w/Electronic Flash ■Tamron 28-200 f3.8-5.6 lens ■Tripod ■Strap ■Cap Keeper ■Lens Cleaning Kit

K-34 PACKAGE
■Body w/Electronic Flash ■Pentax 28-80 F3.5 AF Lens ■Pentax 80-200 F4.5 AF Lens ■Tripod ■Cap Keeper ■Film ■Eyecup

PACKAGES	K-29	K-30	K-31	K-32	K-33	K-34
NEW ZX-7	329.99	339.99	384.99	529.99	484.99	424.99
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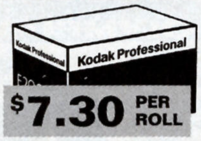

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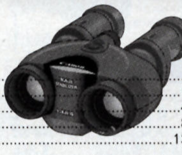

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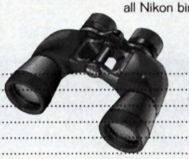

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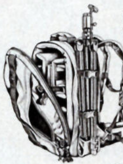
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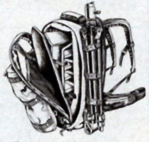
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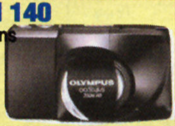

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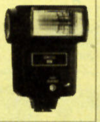

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Canon Camera Kits

KIT C-1
Canon EOS Camera Body w/Flash, **Canon 28-80** 3.5-5.6 **USM** Lens, Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper, Eyecup

KIT C-3
Canon EOS Camera Body w/Flash, **Canon 28-80** 3.5-5.6 **USM** Lens, **Canon 75-300** 4.0-5.6 **USM** Lens, Strap, Camera Bag, Tripod, 5 Rolls Film, Cleaning Kit, 2 Capkeepers

KIT C-4
Canon EOS Camera Body w/Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Camera Case, Tripod, Film, Lens Cleaning Kit

KIT C-6
Canon EOS Camera Body w/Flash, **Canon 28-105** 3.5-4.5 **USM** Lens, **Canon 100-300** 4.5-5.6 **USM** Lens, Strap, Camera Bag, Full-Size Tripod, Film, Lens Cleaning Kit

Camera	KIT C-1	KIT C-3	KIT C-4	KIT C-6
Rebel 2000	284.99	419.99	434.99	599.99
Rebel 2000 QD	314.99	444.99	464.99	629.99
EOS Elan II	369.99	514.99	499.99	709.99
EOS Elan IIE	409.99	549.99	534.99	739.99
Elan IIE QD	429.99	579.99	CALL	769.99
EOS A2	489.99	649.99	669.99	869.99
EOS A2e	559.99	749.99	729.99	919.99
EOS 3	1209.99	1469.99	1399.99	1489.99
EOS In	1139.99	1249.99	1259.99	1499.99
EOS IX (APS)	319.99	499.99	464.99	599.99
EOS IX Lite	309.99	449.99	444.99	579.99

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Special Packages

EOS ELAN IIE PACKAGE:
- EOS Elan IIE Body
- Canon 28-80 3.5-5.6 USM Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

409.99
Same kit w/Add'l 100-300.........589.99

EOS ELAN II PACKAGE:
- EOS Elan II Body
- Canon 28-80 3.5-5.6 USM Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

369.99
Same kit w/Add'l 100-300.......564.99

EOS REBEL 2000 Package:
- EOS Rebel 2000 Body
- Canon 28-80 3.5-5.6 AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

289.99
Same kit w/Add'l 100-300.........449.99

EOS IX LITE PACKAGE:
- EOS IX LITE Body
- Canon 22-55 4.0-5.6 USM Lens
- Strap • Tripod • APS Film
- Lens Cleaning Kit

309.99
Same kit w/Add'l 55-200.......449.99

EOS-3 Pro Package
- Canon EOS 3 Body
- Canon 28-135 3.5-4.5 USM **Image Stabilizer**
- Canon 75-300 4.0-5.6 USM **Image Stabilizer**
- Lens Cleaning Kit
- Full-Size Tripod
- Gadget Bag • Wide Strap

1899.99

EOS-A2e PRO PACKAGE
- Canon EOS A2e Body w/Flash
- Canon 28-105 3.5-4.5 USM Lens
- Canon 100-300 4.5-5.6 USM
- Lens Cleaning Kit
- Full-Size Tripod
- Gadget Bag • Wide Strap
- 5 Rolls Film • Eyecup

919.99

Lens Specials

Canon 75-300 4.0-5.6 USM IS Ultrasonic AF Lens - 409.99

Canon 28-70 2.8 USM L Ultrasonic AF Lens - 929.99

Canon 75-300 4.0-5.6 USM Ultrasonic AF Lens - 139.99

Canon 70-200 2.8 USM L Ultrasonic AF Lens - 1049.99

EOS Camera Bodies

EOS IN/IR-RS	CALL/CALL
EOS-3	1149.99
EOS A2E/A2	529.99/429.99
EOS A2E 28-105 USM KIT	669.99
EOS A2 28-105 USM KIT	609.99
EOS ELAN IIE QD	CALL
EOS ELAN IIE	349.99
EOS ELAN II	309.99
EOS REBEL 2000	219.99
EOS REBEL 2000 QD	249.99
EOS IX/IX LITE	229.99/224.99

CANON LENSES

50 1.4 **USM**	274.99
20-35 3.5-4.5 **USM**	304.99
22-55 4.0-5.6 **USM**	119.99
24-85 3.5-4.5 **USM**	209.99
28-80 3.5-5.6 **USM**	74.99
28-105 3.5-4.5 **USM**	189.99
28-135 3.5-5.6 **USM IS**	409.99
35-80 4.0-5.6 **USM**	64.99
55-200 4.5-5.6 **USM**	159.99
80-200 4.5-5.6 **USM**	94.99
100-300 4.5-5.6 **USM**	199.99
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50 1.8 EF.....49.99 50 1.8 EF II	CALL
50 2.5 **MACRO** EF	219.99
100 2.8 **MACRO** EF	419.99
35-80 4.0-5.6 EF	59.99
75-300 4.0-5.6 EF	119.99
300 4.0 **L** USM IS	1099.99
17-35 2.8 **L** USM	999.99
100-400 4.5-5.6 **L** USM	1579.99

EOS FLASHES

550 EX....319.99 540 EZ...219.99
380 EX....119.99 300 EZ....49.99

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WIDE STRAP FOR EOS	19.99
CASE FOR CAMERA & LENS	29.99
GADGET BAG	34.99

FD Manual Focus

2X CONVERTER FOR FD	24.99
POWER WINDER FOR FD	24.99
24 2.8 FOR FD	69.99
28-70 3.5-4.5 FOR FD	89.99
28-105 3.5 FOR FD	129.99
28-200 4.0 FOR FD	149.99
70-210 4.0-5.6 FOR FD	89.99
75-300 4.5-5.6 FOR FD	129.99
100-500 5.6-8.0 FOR FD	289.99
500 8.0 FOR FD	94.99

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Nikon Camera Kits

KIT N-2
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 **D** AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, 2 Capkeepers

KIT N-3
Nikon Camera Body w/Electronic Flash, **Nikon 35-80** 4.0-5.6 **D** AF Lens, **Nikon 80-200** 4.5-5.6 **D** AF Lens, Strap, Camera Case, 2 Capkeepers, Tripod, 2 Rolls Film, Cleaning Kit

KIT N-4
Nikon Camera Body w/Electronic Flash, **Tamron 28-200 MACRO** 3.8-5.6 LD IF Super Aspherical Lens, Strap, Full-Size Tripod, Camera Case, 2 Rolls Film, Cleaning Kit, Capkeeper

KIT N-6
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 **D** AF Lens, **Nikon 80-200** 4.5-5.6 **D** AF Lens, Strap, Camera Case, Full-Size Tripod, 2 Rolls Film, Cleaning Kit

Camera	KIT N-2	KIT N-3	KIT N-4	KIT N-6
F5	1799.99	1869.99	1999.99	1839.99
F100	1229.99	1314.99	1379.99	1294.99
N90s	779.99	799.99	899.99	879.99
N70	449.99	539.99	579.99	579.99
N60	359.99	439.99	469.99	479.99
N50	279.99	419.99	369.99	399.99
FM-2	474.99	504.99	569.99	574.99

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Special Packages

Nikon N60 Package:
- Nikon N60 Body w/Flash
- Nikon 35-80 4.0-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

324.99
Same kit w/Add'l 80-200 4.5........439.99

Nikon N70 Package:
- Nikon N70 Body w/Flash
- Nikon 35-80 4.0-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

414.99
Same kit w/Add'l 80-200 4.5......539.99

Nikon Pronea S Package:
- Nikon Pronea S Body w/Flash
- Nikon 30-60 AF D IX Lens
- Tripod • Strap
- APS Film • Cleaning Kit

324.99
Same kit w/Add'l 60-180...........469.99

Nikon N90s Package:
- Nikon N90s Body w/Flash
- Nikon 35-80 4.0-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

754.99
Same kit w/Add'l 80-200 4.5.....879.99

Nikon N90s PRO PACKAGE
- Nikon N90s Camera Body
- Nikon 35-70 2.8 AF-D Lens
- Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
- Camera Strap • Full-Size Tripod
- 5 Rolls Film • Lens Cleaning Kit
- Capkeeper • Camera Bag

1899.99

Nikon F5 PRO PACKAGE
- Nikon F5 Camera Body
- Nikon 35-70 2.8 AF-D Lens
- Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
- Camera Strap • Full-Size Tripod
- 5 Rolls Film • Lens Cleaning Kit
- Capkeeper • Camera Bag

2949.99
Same Package With **F100**........2349.99

Lens Specials

Nikon 35-70 2.8 AF-D Zoom Lens - 519.99

Nikon 80-200 2.8 AF-D Lens w/Tripod Mount - 729.99

Nikon 28-105 3.5-4.5 AF-D Lens - 274.99

Nikon 70-300 4.0-5.6 AF-D Lens - 249.99

Nikon Camera Bodies

N70 BODY USA	349.99
N70 QD BODY USA	389.99
N60 BODY USA	239.99
N60 QD BODY USA	CALL
N50 BODY USA	209.99
F5 BODY	1699.99
F100 BODY	1099.99
N90s BODY	669.99

Nikon Accessories

2X AF F/Nikon	34.99
Wide Strap F/Nikon	19.99
Camera Bag F/Nikon	34.99
Case F/Camera & Lens	29.99
EYECUP F/Nikon	19.99
Lens Cleaning Kit	19.99

Nikon Flashes

SB-28	259.99	SB-27	144.99
SB-20	129.99	SB-23	59.99
SB-22s	109.99	SB-21b	299.99

Nikon AF Lenses

20 2.8 **D** AF	379.99
24 2.8 **D** AF	244.99
28 2.8 **D** AF	149.99
50 1.4 **D** AF	209.99
50 1.8 AF	74.99
60 2.8 MICRO **D** AF	269.99
105 2.8 MICRO **D** AF	519.99
300 4.0 ED IF AF	819.99
20-35 2.8 **D** AF	1149.99
24-120 3.5-5.6 **D** AF	414.99
28-70 3.5-4.5 **D** AF	249.99
28-70 2.8 AF-S	1399.99
28-80 3.5-5.6 **D** AF	99.99
28-105 3.5-4.5 **D** AF	274.99
28-200 3.5-5.6 **D** AF	409.99
35-70 2.8 **D** AF	519.99
35-80 4.0-5.6 **D** AF	69.99
70-210 4.0-5.6 **D** AF	209.99
70-300 4.0-5.6 **D** AF	249.99
80-200 4.5-5.6 **D** AF	94.99
80-200 2.8 **D** AF (W/Tripod Mt)	729.99
80-200 2.8 AF-S	1249.99

AIS Manual Focus

FM-2 BODY	359.99
FM-10 Kit W/35-80	164.99
24 2.8 AIS FOR NIKON	59.99
28-70 3.5-4.5 AIS FOR NIKON	89.99
28-105 3.5 FOR AIS	129.99
28-200 4.0 For AIS	149.99
70-210 4-5.6 AIS For NIKON	89.99
75-300 4.5-5.6 AIS f/Nikon	129.99
100-500 5.6-8.0 AIS f/Nikon	289.99
500 8.0 AIS F/Nikon	94.99
2X MF FOR NIKON	24.99
Power Winder f/Nikon MF	24.99

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Special Packages

Maxxum XTSI Package
- Maxxum XTSi Body w/Flash
- Minolta 28-80 4.0-5.6 XI AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

359.99
Same kit w/Add'l 100-300.........499.99

Maxxum HTSI Package
- Maxxum HTSi Body w/Flash
- nolta 35-80 4.0-5.6 PZ AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

304.99
Same kit w/Add'l 100-300.......399.99

Minolta 800SI Package
- Minolta 800Si Body w/Flash
- Minolta 28-80 4.0-5.6 XI AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

569.99
Same kit w/Add'l 100-300.........699.99

X-700 MANUAL PACKAGE
- Minolta X-700 Body • Flash
- 28-70 3.5-4.5 Lens f/MD
- 75-30 4.5-5.6 Lens f/MD
- Strap • Tripod • Film
- Lens Cleaning Kit

419.99

Minolta Camera Kits

KIT M-1
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI Lens, Strap, Tripod, Capkeeper, 2 Rolls Film, Lens Cleaning Kit

KIT M-3
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI Lens, **Minolta 75-300** 4.5-5.6 AF Lens, Strap, Camera Bag, Tripod, 2 Rolls Film, Lens Cleaning Kit, 2 Capkeepers

KIT M-4
Minolta AF Camera Body w/Flash, **Tamron 28-200** 3.8-5.6 LD IF Super Aspherical **Macro** Lens, Strap, Camera Case Tripod, Film, Lens Cleaning Kit, Capkeeper

KIT M-6
Minolta AF Camera Body w/Flash, **Minolta 28-105** 3.5-4.5 Lens, **Minolta 100-300** 4.5-5.6 AF Lens, Strap, Camera Bag, Full-Size Tripod, 3 Rolls Film, Cleaning Kit, 2 Capkeepers

Camera	KIT M-1	KIT M-3	KIT M-4	KIT M-6
Maxxum 9	1299.99	1449.99	1529.99	1529.99
800 SI	569.99	719.99	709.99	839.99
600SI	359.99	514.99	494.99	599.99
XTSI	359.99	514.99	529.99	599.99
HTSI	304.99	449.99	459.99	569.99
QTSI **NEW!**	274.99	419.99	424.99	539.99

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AF SLR Camera Bodies

Maxxum 9	1249.00
800 SI	494.99
700 SI....419.99 600 SI	299.99
XTSI....**NEW!**	284.99
HTSI..**NEW!**	229.99
QTSI	CALL

MAXXUM AF LENSES

24 2.8 AF	199.99
28 2.8 AF	139.99
50 1.7 AF	54.99
50 2.8 Macro AF	189.99
100 2.8 Macro AF	369.99
28-80 4.0-5.6 I AF	79.99
28-80 4.0-5.6 XI AF	69.99
28-105 3.5-4.5 I AF	199.99
28-105 3.5-4.5 XI AF	159.99
35-70 3.5-4.5 I AF	CALL
35-80 4.0-5.6 PZ AF	64.99
70-210 4.5-5.6 I AF	94.99
75-300 4.5-5.6 I AF	114.99
80-200 4.5-5.6 XI AF	84.99
100-300 4.5-5.6 I AF	124.99
100-300 4.5-5.6 XI AF	144.99

MAXXUM FLASHES

5400 HS	229.99	3500 XI	99.99
3200 I	54.99	2000 XI	34.99
4000 AF	99.99	2800 AF	49.99

ACCESSORIES

2X AF F/Maxxum	34.99
Wide Strap w/Maxxum Name	19.99
Lens Cleaning Kit	19.99
Case F/Camera + Lens	29.99
Camera Bag F/Maxxum	34.99
RC-1000L Remote	32.99
RC-1000S Remote	29.99

MD Manual Focus

X-700 BODY	189.99
360PX.........99.99 280 PX	59.99
24 2.8 F/MD	69.99
28-70 3.5-4.5 F/MD	89.99
28-105 3.5 FOR MD	129.99
28-200 4.0 For MD	149.99
70-210 4.0-5.6 F/MD	89.99
75-300 4.5-5.6 F/MD	129.99
100-500 5.6-8.0 F/MD	289.99
500 8.0 FOR MD	94.99
2X Converter F/MD	24.99
Power Winder F/MD	24.99

POINT & SHOOT Specials

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259.9

CANON ZOOM 135
179.99

More Point & Shoot

CANON 115 ZOOM	159.99
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CANON SURE SHOT AI	119.99
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CANON ELPH II	194.99
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OLYMPUS ZOOM 115	164.99
PENTAX 160 ZOOM	214.99
140M ZOOM	189.99
PENTAX 115M ZOOM	164.99
PENTAX 105WR ZOOM	179.99
PENTAX 90MC ZOOM	144.99
PENTAX 928 ZOOM	159.99

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- Strap • Tripod
- Lens Cleaning Kit • Film

349.99
Same kit w/Add'l 100-300.........479.99

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- Pentax ZX-7 Body
- Pentax F 35-80 4.0-5.6 Lens
- Strap • Tripod
- Film • Lens Cleaning Kit

319.99
Same kit w/Add'l 80-200 4.7......449.99

Pentax ZX-50 Package:
- Pentax ZX-50 Body
- Pentax F 35-80 4.0-5.6 Lens
- Strap • Tripod
- Film • Lens Cleaning Kit

224.99
Same kit w/Add'l 80-200 4.7.......329.99

Pentax ZX-M Package:
- Pentax ZX-M Body
- Pentax F 50 2.0 Lens
- Strap • Tripod
- Film • Flash
- Lens Cleaning Kit

179.99

Pentax Camera Kits

KIT P-1
Pentax Camera Body w/Electronic Flash, **Pentax AF 35-80** 4.0-5.6 AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT P-2
Pentax Camera Body w/Electronic Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT P-3
Pentax Camera Body w/Electronic Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, **Pentax F 80-200** 4.7-5.6 AF Lens, Strap, Camera Case, Tripod, 2 Rolls Film, Lens Cleaning Kit

KIT P-4
Pentax AF Camera Body w/Flash, **Tamron 28-200 MACRO** 3.8-5.6 LD IF Super Aspherical Lens, Strap, Camera Case Tripod, Film, Lens Cleaning Kit

Camera	KIT P-1	KIT P-2	KIT P-3	KIT P-4
PZ-1P	519.99	529.99	569.99	699.99
ZX-5N	319.99	329.99	424.99	534.99
ZX-7	329.99	339.99	424.99	484.99
ZX-10	269.99	279.99	369.99	389.99
ZX-50	224.99	244.99	349.99	359.99
ZX-M	219.99	229.99	359.99	379.99

ALL PRICES LISTED AFTER REBATES

AF SLR CAMERA BODIES

PZ-1P	439.99
ZX-5N	299.99
ZX-10	189.99
ZX-50	159.99

PENTAX AF LENSES

FA 50 2.8 MACRO	279.99
FA 28-70 4.0	139.99
FA 28-80 3.5-4.7	89.99
FA 28-105 3.5-4.5	169.99
FA 28-200 3.8-5.6	209.99
FA 35-80 4.0-5.6	64.99
FA 70-200 4.0-5.6	139.99
FA 100-300 4.5-5.6	169.99

PENTAX FLASHES

AF-500 FTZ...249.99 AF-330FTZ..119.99

PENTAX ACCESSORIES

2X Converter F/Pentax AF	34.99
WIDE STRAP F/PENTAX	19.99
CASE F/CAMERA & LENS	29.99
GADGET BAG	34.99
LENS CLEANING KIT	19.99

PENTAX MANUAL FOCIS

ZX-M	134.99
K1000 BODY	129.99
28-70 3.5-4.5 PK FOR PENTAX	89.99
28-105 3.5 PK FOR PENTAX	129.99
28-200 4.0 PK FOR PENTAX	149.99
70-210 4.0-5.6 PK FOR PENTAX	94.99
75-300 4.5-5.6 PK F/PENTAX	129.99
100-500 5.6-8.0 PK F/Pentax	289.99
500 8.0 PK FOR PENTAX	94.99

TAMRON AUTHORIZED DEALER!

Special Lens Deals!

28-200 3.8-5.6 LD IF Super Aspherical Macro For All AF Cameras - 239.99

28-300 3.5-6.3 LD IF Super Aspherical Macro For All AF Cameras - 419.99

28-80 3.5-5.6 Aspherical For All AF Cameras - 189.99

100-300 5.0-6.3 Compact Macro For All AF Cameras - 229.99

AF Lenses

90 2.8 Mac	319.99
300 2.8 LD	2699.99
24-70 3.3-5.6	399.99
20-40 2.7-3.5	619.99
28-80 3.5-5.6	189.99
28-105 4.0-5.6	239.99
28-105 2.8	629.99
70-300 4.0-5.6	219.99
70-300 Pro	499.99
80-210 4.5-5.6	189.99
200-400 5.6 LD	359.99

Most AF Lenses Available For EOS, Maxxum, Nikon AF, Pentax AF

200-400 5.6 LD IF For All AF Cameras - 359.99

Vivitar Lenses

100-400 4.0-6.3 Super Telephoto For All AF Cameras - 179.99

SIGMA AUTHORIZED DEALER! SIGMA

170-500 5.0-6.3 APO Aspherical For All AF Cameras - 559.99

AF Lenses

24 2.8 Wide	359.99	28-105 2.8-4.0	429.99
28 1.8 Asph	229.99	70-300 4.0-5.6	189.99
50 2.8 Mac EX	449.99	70-300 Pro	539.99
105 2.8 Mac EX	589.99	70-210 4.0-5.6	189.99
17-35 2.8-4.0	359.99	100-300 4.5-6.7	239.99
28-80 3.5-5.6 Mac	189.99	135-400 4.5-5.6	429.99
28-70 2.8-4.0	569.99	2x APO	159.99

Most AF Lenses Available For EOS, Maxxum, Nikon AF, Pentax AF

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DV Camcorders

Panasonic®

NEW

PV-DV100/200/400 DV Palmcorders

The ultimate in home video recording. Using the revolutionary DV format, the Panasonic digital camcorder is capable of delivering recordings with over 380 lines of horizontal resolution. That's far better than the resolution offered by a live television broadcast! And, it can also record CD-quality audio, all on a miniature cassette that is 1/12th the size of a standard VHS tape. All in a digital Palmcorder that fits comfortably in the palm of your hand.

- **IEEE1394 PC Interface** - connects to similarly-equipped DV camcorders and VCRs, so dubbed recordings will be clones of the original. **RS232** serial port.
- **18x Hi-Definition Optical Zoom -** this acts like a telescope to produce close-up shots with extraordinary clarity. It also offers 7 different zoom speeds.
- **300x Digital Zoom** - for incredibly close shot.
- **2.5" Color LCD Monitor -** delivers brilliant clear picture in full vivid color, rotates 270°, with built-in speaker so you can check finished recordings right on location.
- **5-Mode Program AE** (Auto Exposure).
- **PhotoShot Built-in Digital Still Camera -** you can record about 750 still images on one 60 minute tape in LP mode.
- **Digital Effects**
- **Index Search**
- **Digital Electronic Image Stabilization.**
- **PCM Stereo** (12-bit/16 bit).
- **Book Mark Search**
- **Dimensions** 3 x 4.25 x 6" weighs 1.5 lbs.

PV-DV200 Step-up Features:

- 8mb Multi-Media card for storing digital stills
- Includes remote control

PV-DV400 Step-up Features:

- 3" Color LCD Monitor • Infra-Red filter to allow you take video in very low light situations

AG-EZ1 3-CCD Digital Video Camcorder

- Digital recording delivers 500 lines of horizontal resolution with no noise. (S/N ratio is 54dB).
- 10:1 power and 20:1 digital zoom lens. Both zooms are adjustable in four speeds (3.5-15 sec.) For extreme close-ups the lens can focus up to 1/4" from the subject.
- Two digital audio modes, choose between two-channel 16-bit stereo recording or two sets of 12-bit stereo.
- Huge 1.5" 180,000 pixel color viewfinder with 400 lines of resolution displays all functions on demand.
- Digital Electronic Image Stabilizer (DEIS) compensates for jittery video. Particularly effective when the digital zoom is employed.
- Variable speed shutter from 1/60—1/8000 of a second
- Built-in SMPTE time code generator.
- Digital Photo-Shot lets you record a still-frame for six seconds, while audio continues as normal. 290 still pictures can be recorded on a single 30-minute tape. TopScan function finds any shot easily.

$1695

Canon

ULTURA

The power and flexibility of the Ultura is truly amazing. Do things that you never could before. Fade-in, fade-out; change focus from foreground to background; snap still photos; and perform sophisticated editing to your heart's content.

- Genuine Canon Optics,16X Optical/320X Digital Zoom Lens • Optical Image Stabilization
- FlexiZone Auto Focus/Auto Exposure
- 5 Mode Program Auto Exposure
- Auto Editing Function • Color Viewfinder
- 2.5" Color LCD View Screen with Built in Speaker
- IEEE 1394 DV Terminal In/Out
- Digital Effects
- Digital Photo Mode
- Manual Controls
- PCM Digital Stereo Sound
- Photo Mode
- Movie Mode
- 2 Lux • 37.5mm • 3 x 3.5 x 6.2" • Weighs only 1.9 Lbs

OPTURA

World's First Hybrid Digital Video Camcorder w/35mm SLR Camera Design & Performance features

- 14:1 optical zoom, 35x digital zoom
- Seven programmed auto exposure modes
- Shutter-priority/Aperture-priority (Tv/Av) modes offer the creative image controls commonly found on 35mm SLR cameras
- Professional quality digital fades and wipes
- Attach a Canon Speedlite flash (220EX or 380EX) for SLR-style flash photography
- Manual focus, exposure and white balance. The exposure can also be locked at any time
- LP. mode extends tape usage by 1.5 times, giving you up to 90 minutes from a single 60 minute Mini DV cassette

ELURA

- Brilliant digital video, digital still photos and digital stereo sound • Progressive Scan CCD w/ RGB Primary Color Filter
- Canon 12X Optical Zoom, 48X Digital Zoom
- Canon's Optical Image Stabilization
- IEEE 1394 DV Terminal Input and Output
- Three Shooting Modes: Normal Movie Mode, Digital Photo Mode & Digital Motor Drive™
- Analog Line-In • A/V Insert & Audio Dubbing
- Large 2.5″ LCD screen and Color Viewfinder
- Canon Programmed AE
- Noise Reduction; eliminates video noise
- PCM Digital Stereo Sound
- One Touch Dubbing
- Photo Mode • Movie Mode
- 3 Lux • 30.5mm • 2.4 x 5 x 4.25"
- Weighs only 1.3 Lbs

GL-1 The First Digital Video (DV) Camcorder with PRO L-Series Fluorite 20X Zoom Lens

- Professional L-Series Fluorite Lens - a material that provides outstanding resolution, contrast and color reproduction and minimizes color aberration, especially in high-magnification lenses.
- 20X Optical Zoom - At a 35mm focal length equivalent of 40 - 806mm, the 20X optical zoom transforms distant subjects into, dramatic close-ups.
- 100X Digital Zoom - capable of extending between 40X - 100X. At full telephoto, the 35mm focal equivalent is 80-600mm.
- Optional WD-58 Wide-converter - will increase by 0.7X, 28mm in 35mm focal equivalent, for indoor shots or panoramic views.
- Optical Image Stabilization - eliminates image shake due to a wide range of movement and/or high wind conditions.
- Three Shooting Modes -Frame Movie mode allows users to record high-speed action at 30 fps. - Normal Movie mode delivers more than 500 lines of resolution - Digital Photo mode, with self timer, captures more than 700 still frame images on a single 80-minute cassette in SP mode. For SLR-style flash photography, the digital photo mode will accommodate a selection of Canon's speedlight flashes, including the 220EX, 380EX or 550EX.
- Direction Accurate Microphone.
- Programmed AE - Offers seven advanced recording controls -Full Auto Green Zone -Auto Mode -Manual Mode -Spotlight -Sand & Snow -Shutter Priority/Aperture Priority
- Picture Adjustment Supports -Camera Sharpness adjusts picture sharpness before recording.

SONY

DCR-PC100

With the introduction of the DCR-PC100 Digital Handycam camcorder, Sony has introduced the first Mega-Pixel CCD imager.With 1070k Pixels, the PC100 has the ability to produce stunning digital video and still image quality never before offered before in a consumer camcorder. When shooting video, the DCR-PC100 is capable of producing a horizontal resolution of over 500 lines. When using the Digital Still Image feature, the Memory Stick equipped memory mode in the PC100 allows a large, 1152 x 864 image size.

Audio/Video Performance
- Digital Video Recording
- 1st Mega-Pixel CCD DV Handycam Camcorder (1070k Pixel)
- Over 500 Lines of Horizontal Resolution
- Memory Mode with Memory Stick digital storage media
- High Quality 1152 x 864 still image resolution
- Advanced "HAD" CCD technology
- Professional Quality Carl Zeiss Lens
- 10X Optical/120X Digital Zoom
- NightShot 0 Lux with Slow Shutter

Editing
- i.LINK DV Interface

Power Management
- Stamina Power Management 6.5 Hours
- InfoLithium Battery w/AccuPower meter system

Convenience
- Analog Recording Inputs
- Serial Port Connection (RS232C)
- LaserLink wireless transmitter system
- 2.5" Color LCD Display
- Color Viewfinder
- Intelligent Accessory Shoe

Special Features
- Progressive Shutter System

Introducing the next generation of digital data storage media, Memory Stick™ digital data storage, and the new industry standard for storage and transfer media. Smaller than a stick of chewing gum, Memory Stick digital data storage has many times the capacity of a standard 3.5" floppy disk, while providing the ability to interface with and between a potentially endless array of audio/video and computer products. With Memory Stick digital data storage, you can transfer information, such as data, text, and graphics, from one electronics device (e.g. the DSC-F55 CyberShot digital still camera, DCR-PC100 or DCR-TRV10 Digital camcorders) to another (e.g. a laptop or desktop computer, CyberFrame digital photo frame or DPP-MS300 Memory Stick printer).

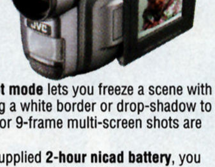
DCR-TRV8/TRV10 HandyCam DV Camcorders

- 1/4" 680,000 pixel CCD imager designed specifically for DV picture quality
- 10X optical and 120X digital zoom lens
- 5-lux minimum illumination
- Analog input lets you record from analog sources like Hi8 and S-VHS and master onto DV cassettes
- Nightshot 0 lux system incorporates infra-red emitters so you can record in total darkness up to 10-feet away
- Up to 9 hours recording time with optional NP-F950 InfoLithium Battery
- Self illuminated, easy to see VCR controls for working in dimly lit environments
- Intelligent accessory shoe provides synchronized operation of lights and microphones, automatically
- LaserLink system provides wireless connection of up to 16-feet between the camcorder and TV (requires optional IFT-R10 receiver)
- 5-mode Program AE for proper exposure in a variety of situations: Portrait, Beach and Ski, Sports Lesson, Landscape, Spotlight, Sunset and Moon

JVC®

GR-DVF11/F21/F31

Digital CyberCam DV Camcorder



All are price breaking camcorders, yet still offer the incredible picture and sound quality of the DV format. Virtually identical (except for the size of their LCD screen and the inclusion of a color viewfinder), they all feature DV input/output as well as digital output, digital effects and transitions, and long-time record capability. They also come bundled with five software programs to enhance your videos (except for DVF11).

- **Optical 16:1 variable speed and 400:1 super digital zoom** with spline interpolation technology to smooth image contours and minimize jagged edges.
- **High resolution 2.5-inch tiltable LCD color monitor** with built-in speaker. (Also has B&W viewfinder).
- **Full automatic functions** plus manual control of focus, exposure, white balance and iris.
- **Motor Drive mode** lets you shoot snapshots in rapid succession.
- **Built-in 5-watt light** automatically turns on when there is insufficient light (can be switched off).
- **Advanced snapshot mode** lets you freeze a scene with the option of adding a white border or drop-shadow to the shot. Single, 4-or 9-frame multi-screen shots are also available.
- In addition to the supplied **2-hour nicad battery**, you can shoot up to 7 hours with the optional VU-V856 High Capacity Battery Kit.

GR-DVF31 Step-up Features:

- **High resolution 3-inch tiltable LCD color monitor** with built-in speaker and high resolution color viewfinder.

GR-DVM50/DVM70

DV with IEEE1394 I/O & LCD Monitor

The GR-DVM50 and GR-DVM70 are identical, they offer **DV input/output** in addition to many other outstanding features. They incorporate a high-quality 2.5″ TFT active matrix polysilicon LCD monitor with over 180,000 pixels for outstanding resolution—even outdoors in sunlight.

- **10X variable speed optical zoom** with macro as well as a **200X digital zoom**. Spline interpolation technology smoothes out image contours to minimize jagged edges when recording in digital zoom mode
- They offer a powerful array of **pro style digital effects** (8) and scene transitions (12). Most of the effects can even be applied during playback to spice up your shots
- Equipped with high resolution, 180,000 pixel **2.5″ LCD color monitor**. The monitor tilts for high-angle overhead shooting in crowds, low-angle shots, and self-portraits when pointed forward. There is also a 0.55″ **color viewfinder**.
- The **GR-DVM70 has a removable multimedia card** that lets you download snapshots from the camera to a PC, and upload graphics from your PC back to the camera for insertion into DV footage. The supplied 4MB card stores up to 30 fine-resolution, 50 standard-resolution or 100 economy-resolution stills in the space of a postage stamp. Also has a flash and titles with frame borders.

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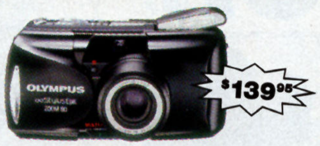
$139.95

- 28-70mm f/3.5-8.4 Zoom Lens • 3 Beam AF 2´ to Infinity + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Center Weighted Metering, Continuous Drive, Landscape + Macro Mode • 4.7 x 2.6 x 1.7″ • Weighs 8.5 oz.

OLYMPUS
STYLUS EPIC ZOOM 80



$139.95

- 38-80mm f/4.5-8.9 Zoom Lens • AF 2´ to Infinity
- Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 2 Zone Metering
- Weather Resistant • Infinity Mode
- 4.5x2.3x1.6″ • Weighs 6.5 oz.

YASHICA
T4 SUPER

$149.95

- 35mm f/3.5 Fixed Zeiss Lens • 3 Beam AF 1.2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Red-Eye Reduction • Infinity Mode
- Weatherproof • 4.7 x 2.5 x 1.6″ • Weighs 6.7 oz.

MINOLTA
FREEDOM ZOOM SUPREME EX

$189.95

- 39-125mm f/3.5-9.9 Zoom Lens • AF 2´ to Infinity + Macro • Auto Flash, Fill Flash, Slow Sync, Red-Eye Reduction • Multi Segment or Spot Metering
- Continuous shooting • Portrait Mode • With Remote • 5.1 x 2.7 x 2″ • Weighs 9.7 oz.

Canon
SURE SHOT CLASSIC 120

$194.95

- 38-120mmf/4.5-10.9 Zoom Lens • 3-Point AF 1.3' to infinity • Built-in Diopter • Personal, Portrait, Action. Spot Modes • Retractable Auto Flash, Fill Flash, Flash Off,Slow Sync., Red-Eye Reduction
- 4.5 x 2.5 x 1.8" • Weighs 8.8 oz.

PENTAX
IQ ZOOM 105WR

Weather Resistant

$199.95

- 38-105mm f/4.5-11 Aspherical Zoom Lens
- AF 2.1´ to Infinity • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb
- 5 Point Passive or Spot AF • Infinity • Panorama
- 5.2 x 3 x 2.3″ • Weighs 12 oz.

Canon
SURE SHOT Z135

$219.95

- 38-135mm f/3.6-8.9 Zoom Lens • 3 Point AF, Spot AF, 1.3´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Exp. Compensation
- Self Diagnosis Warning, Portrait, Macro, Motion/ Silent Photomodes • 5.3 x 2.8 x 2.6″ • Weighs 12.1 oz.

SAMSUNG
MAXIMA ZOOM 145 QD KIT

$219.95

- 38-145mm f/3.7-10.95 Schneider Zoom Lens
- Passive Multi or Spot AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction
- Fuzzy, Portrait, Step Zoom, Interval, Snap Shooting
- Panorama Mode • Infinity Mode • 5.3x3x2.5″ • 12.3 oz.

OLYMPUS
STYLUS ZOOM 80 WIDE DATE

CALL

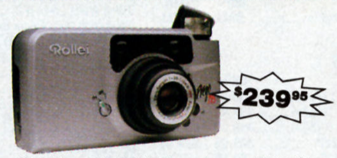
- 28-80mm f/4.5-8.4 Zoom Lens • AF 2.6´ to Infinity
- Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Center Weighted or Spot Metering • Panorama Mode • Weather Resistant
- 4.7 x 2.5 x 1.9″ • Weighs 9 oz.

PENTAX IQ ZOOM 120 Mi
PANORAMA DATE KIT

$239.95

- 38-120mmf/4.8-12.5 Zoom Lens • 5-Point Passive AF 2' to infinity • Spot AF Mode • Panorama Mode
- Auto Flash, Fill Flash, Flash Off,Slow Sync., Red-Eye Reducton • Optional Remote, Adjustable Diop., Infinity • 4.1 x2.5 x1.6" • Weighs 7.2 oz.

Rollei
PREGO ZOOM 115 DATE



$239.95

- 38-115mm f/3.9-10.7 Zoom Lens • AF 1.7´ to Infinity, Spot + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait Mode • Infinity Mode • Snap Mode
- Data Back • 5 x 2.5 x 1.8″ • Weighs 9.1 oz.

OLYMPUS
STYLUS ZOOM 140

$249.95

- 38-140mm f/4-11 Zoom Lens • Passive AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 3 Zone or Spot Metering
- Weather Resistant • Adjustable Diopter
- 4.7 x 2.6 x 2″ • Weighs 9 oz.

Rollei
PREGO ZOOM 145

$264.95

- 38-145mm f/3.7-10.9 Zoom Lens • Passive AF 2´ to Infinity, Spot + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait Mode • Backlight Compensation • Infinity Mode
- Snap Mode • 5.2 x 2.9 x 2.1″ • Weighs 11.7 oz.

PENTAX
IQ ZOOM 160

$279.95

- 38-160mm f/4.5-12 Aspherical Zoom Lens
- AF 2.6´ to Infinity + Macro • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity
- Panorama • LCD Illumination • 5x2.9x2.3″ • 11.1 oz.

OLYMPUS
IS-20 Q.D.

$299.95

- 28-110mm f/4.5-5.6 Aspherical Zoom Lens
- AF 2.5´ to Infinity
- Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction, Manual Setting
- Fuzzy Logic, Center or Spot Metering
- Aperture Priority or Program Modes • Flip-down lenscap • 52mm • 4.8 x 3.5 x 4.3″ • Weighs 22.9 oz.

PENTAX
IQ ZOOM 200

$349.95

- 48-200mm f/5.1-13 Aspherical Zoom Lens
- AF 2.6´ to Infinity + Macro • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb
- 5 Point Passive or Spot AF • Infinity • Panorama
- LCD Illumination • 5 x 2.9 x 3″ • Weighs 12.2 oz.

OLYMPUS
IS-3 DELUXE DATE

$449.95

- 35-180mm f/4.5-5.6 ED Zoom Lens • AF or Power Focus 3.9´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction, Manual Setting • Fuzzy Logic, Center or Spot Metering
- Aperture, Shutter, Program, Manual Settings • 4.8 x 3.7 x 6.8″
- Weighs 34 oz.

MINOLTA
VECTIS 300

ADVANCED PHOTO SYSTEM

$239.95

- 24-70mm f/5.7-9.8 Zoom Lens (35 equiv. 30-87mm)
- AF 1.3´ to Infinity • Auto Flash, Fill Flash, Flash Off, Red-Eye Reduction, Night Portrait
- Center Weighted Metering • 3 Title Printing
- 3.8 x 2.4 x 1.3″ • Weighs 7.6 oz.

OLYMPUS
i Zoom 75

ADVANCED PHOTO SYSTEM

$229.95

- 28-75mm zoom, 2.7x zoom (35 equiv. 35-94mm)
- Compact stylish design • Intelligent variable flash
- All-weather metallic finish • Spot mode
- APS benefits • 4.2 x 2.1 x 1.3″ • Weighs 5.8 oz.

Canon
ELPH 370Z

ADVANCED PHOTO SYSTEM

$264.95

- 23-69mm f/4.5-9.9 Zoom Lens (35 equiv.. 29-86mm)
- Active/Passive 3 Point AF, Spot-Off • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction
- 3.7 x 2.5 x 1.5″ • Weighs 7.4 oz.

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- 1/8000 sec. top shutter speed
- 1/250 sec. flash sync-1/4000 w/SB-28 • 4.3 fps advance
- 6 exp. modes

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- 8 segment 3D matrix meter
- Center weighted and spot meter
- Built-in 3D multi sensor balanced fill flash covers 28mm lens • 5 exp. modes
- High eyepoint viewfinder
- 1/4000 sec. top shutter speed w/1/125 sec. flash sync

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N70 w/28-80/4-5.6 Lens CALL

N60

- 6 segment 3D matrix meter
- Manual, aperture, shutter priority & auto-multi exposure modes
- 1/2000 sec. top shutter speed w/1/125 flash sync
- Built-in 3D multi sensor balanced fill flash covers 28mm lens

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- High eyepoint finder w/virtual 100% coverage
- Interchangeable finders, screens, backs & power sources
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- Highly center weighted meter
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- Ultra-strong titanium shutter
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	IMP.	USA
50/1.8 (52ø)	89.95	96.95
**300/4 ED IF (39ø)	839.95	899.95
35-135/3.5-4.5 (62ø)	CALL	CALL

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	IMP.	USA
*16/2.8 D (39ø)	619.95	729.95
18/2.8 D (77ø)	1079.95	1264.95
20/2.8 D (62ø)	424.95	439.95
24/2.8 D (52ø)	284.95	289.95
28/1.4 D (72ø)	1399.95	1569.95
28/2.8 D (52ø)	199.95	219.95
35/2.0 D (52ø)	259.95	279.95
60/2.8 D Micro (62ø) (1:1)	334.95	354.95
50/1.4 D (52ø)	239.95	249.95
85/1.4 D IF (77ø)	889.95	949.95
*85/1.8 D (62ø)	334.95	359.95
105/2.8 D Micro (52ø) (1:1)	549.95	609.95
*105/2.0 DC D (72ø)	769.95	849.95
135/2.0 DC D (72ø)	899.95	984.95
180/2.8 D ED IF (72ø)	649.95	699.95
*200/4 D ED IF Micro (62ø)	1069.95	1249.95
*20-35/2.8 D (77ø)	CALL	CALL
24-50/3.3-4.5 D (62ø)	329.95	339.95
24-120/3.5-5.6 D (72ø)	459.95	489.95

	IMP.	USA
28-80/3.5-5.6 D (58ø)	CALL	119.95
28-105/3.5-4.5 D (62ø)	334.95	339.95
28-200/3.5-5.6 D (72ø)	459.95	489.95
35-70/2.8 D (62ø)	589.95	624.95
35-80/4-5.6 D (52ø)	89.95	—
35-105/3.5-4.5 D (52ø)	CALL	—
70-180/4.5-5.6 ED D Zoom Micro (62ø)	774.95	964.95
70-210/4-5.6 D (62ø)	259.95	—
70-300/4.0-5.6 ED D (62ø)	279.95	299.95
75-240/4.5-5.6 (52ø)	CALL	139.95
80-200/2.8 w/ Tripod Collar (77ø)	839.95	879.95
80-200/2.8 AF"S" (77ø)	CALL	CALL
300/2.8 AF "S" (52ø-CW)	CALL	CALL
400/2.8 AF "S" (52ø)	CALL	CALL
500/4.0 AF "S" (52ø)	CALL	CALL
600/4.0 AF "S" (52ø)	CALL	CALL

MANUAL AIS LENSES

	IMP.	USA
**15/3.5 (39ø)	CALL	CALL
*16/2.8 (39ø)	749.95	839.95
20/2.8 (62ø)	519.95	—
24/2.0 (52ø)	659.95	749.95
24/2.8 (52ø)	379.95	—
28/2.0 (52ø)	599.95	649.95
28/2.8 (52ø)	359.95	—
*28/3.5 PC (72ø)	919.95	1129.95
*35/2.8 PC (52ø)	CALL	CALL
35/1.4 (52ø)	659.95	824.95
35/2.0 (52ø)	329.95	—
50/1.8 (52ø)	119.95	—
50/1.4 (52ø)	289.95	—
50/1.2 (52ø)	449.95	499.95
55/2.8 Micro (52ø)	279.95	334.95

	IMP.	USA
*85/1.4 (72ø)	799.95	—
105/1.8	649.95	—
*105/2.5 (52ø)	349.95	379.95
*105/2.8 Micro (52ø)	614.95	—
*135/2 (72ø)	699.95	—
*135/2.8 (52ø)	349.95	CALL
*200/4 Micro (52ø)	649.95	839.95
**500/8 Reflex (82ø)	749.95	799.95
1000/11 Reflex (39ø)	1749.95	1899.95
28-85/3.5-4.5 (62ø)	499.95	—
35-70/3.3-4.5 Macro (52ø)	249.95	—
35-105/3.5-4.5 (52ø)	CALL	—
35-135/3.5-4.5 (62ø)	529.95	—
35-200/3.5-4.5 Macro (62ø)	859.95	939.95
70-210/4.5 (72ø)	129.95	139.95

NIKON "ED" LENSES

	IMP.	USA
*180/2.8 (72ø)	799.95	—
*300/4.5 (72ø)	1029.95	—
**400/2.8 (52ø)	6299.00	6999.00
**400/3.5 (122/39ø)	3999.00	4599.00
**500/4P (39ø)	4499.95	CALL
600/4.0 (52ø)	CALL	—
**800/5.6 (52ø)	6099.00	CALL

TELECONVERTERS

	IMP.	USA
TC-14E (1.4x)	499.95	539.95
TC-20E (2x)	549.95	594.95
TC-201 (2x)	259.95	299.95
TC-14A (1.4x)	264.95	299.95
TC-301 (2x)	529.95	629.95
TC-14B (1.4x)	529.95	624.95

MANUAL FOCUS CAMERAS

	IMP.	USA
FM-2	414.95	479.95
FM-2 Black	439.95	CALL
FM-10 w/35-70 & Case	224.95	239.95
FE-10 w/35-70 & Case	269.95	—
F-3 High Eye Point	CALL	

NIKON FINDERS

	IMP.	USA
DA-2 Action Finder (F3)	419.95	479.95
DW-3 Waist Level (F3)	99.95	119.95
DW-4 High Mag. Finder 6x (F3)	209.95	304.95
DE-3 High eyepoint (F3)	219.95	299.95
DR-3 Right angle	109.95	145.95
DG-2 2x magnifier	49.95	59.00
DW-20 Waist level (F4)	199.95	226.95
DW-30 Waist level (F5)	229.95	239.95
DA-20 Action finder (F4)	649.95	799.95
DA-30 Action finder (F5)	889.95	999.95
DP-20 Multi-meter (F4)	479.95	499.95
DP-30 Multi-meter (F5)	379.95	419.95
DW-21 High Mag. 6x (F4)	359.95	399.95
DW-31 High Mag. 6x (F5)	349.95	399.95

FINDER ACCESSORIES

Focusing Screens for 8008s, N90s, F3	28.95		
f/FM-2, FE-2, FA	23.50		
"B" Screen f/2020	19.95	"K" Screen (F2)	24.95
Focusing Screens f/F4	39.95	Diopters	16.95

BEATTIE SCREENS

8008, 8008s, N90, N90s	69.95		
F2	87.95	F3	84.95
F4, F4s	92.95	FE2, FM2	64.95

NIKON FILTERS

	39mm	52mm	62mm	72mm	77mm
L37C	22.95	23.95	33.95	54.95	64.95
L1BC	24.95	25.95	38.95	57.95	–
Color	24.95	23.95	34.95	44.95	59.95
ND	32.95	24.95	–	—	–
Soft Focus	–	56.95	79.95	99.95	–
Circ. Pola	–	64.95	94.95	124.95	144.95

	82mm	95mm	122mm
L37C	84.95	114.95	149.95
Color Y-48, O-56, R-60	95 or 122mm		99.95

Gel Holder AF-1 52ø.....**37.95** AF-2 72ø...**59.95**

CA-1 52mm Filter Pouch **19.95**

DATA BACKS

	IMP.	USA
MF-14 (F3)	199.95	214.95
MF-16 (FM2)	189.95	234.95
MF-18 (F3)	CALL	CALL
MF-19 (2020)	219.95	249.95
MF-22 (F4)	109.95	129.95
MF-23 (F4)	329.95	349.95
MF-25 (N90s)	CALL	CALL
MF-26 (N90s)	159.95	234.95
MF-27, MF-28 (F-5)	CALL	CALL
MF-4 250 Exp. Back (F3)	999.95	1139.95
250 Exposure Cassette	54.95	
Bulk Film Loader	249.95	

NPC POLAROID BACKS

FE2, FM2	749.95	F3	644.95
F3 w/MD-4	729.95	F4s	729.95
8008, 8008s	759.95	N90s	779.95
F-100			749.00

NIKON FLASH SYSTEM

	IMP.	USA
SB-14	CALL	CALL
SB-16A	299.95	CALL
SB-16B	284.95	CALL
SB-17	199.95	—
SB-21A	409.95	439.95
SB-22S	124.95	144.95
SB-23	109.95	121.95
SB-27	199.95	254.95
SB-28	CALL	CALL
NEW! SB-28DX	CALL	CALL
NEW! SB-29	449.95	CALL
Ikelite Lite-Link Slave Sensor #4099.2		99.95

NIKON FLASH ACCESSORIES

AS-1,3	27.95	AS-4	29.95
AS-5	29.95	AS-6	44.95
AS-7	74.95	AS-8	159.95
AS-9	109.95	AS-10,11	39.95
AS-12,14	249.95	AS-15	18.95
SC-12	149.95	SC-13	56.95
SC-14	56.95	SC-15	19.95
SC-17	54.95	SC-18	29.95
SC-19	39.95	SC-23	119.95
SC-24	59.95	SD-7	124.95
SD-8A	119.95	SK-6 IMP	239.95
SK-6 USA	264.95	SK-7	19.95
SU-4	74.95	UR-3	24.95

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- PRONEA 6I • F4 • F5 • SB-25/26
- The Essence of Light..........Ea. **24.95**

CASES AND STRAPS

CL-13 A	17.95	CL-30, 31, 34	26.95
CL-32, 33	32.95	CL-15, 35, 38, 41	34.95
CL-17, 36, 40	46.95	NS-1, NS-8	12.95
AN-1, AN-4B, AN-4Y, NS-5			14.95
AN-6 Y or AN-6 W			23.95
AH-4 SLR Leather Handgrip			44.95
CF-34 Camera/Lens Utility Case			99.95
CF-39L f/8008	39.95	CF-40 f/8008	39.95
CF-50	39.95	CS-15 Leather Soft Case F-3	54.95
CS-19			79.95

NIKON HOODS

HR-1,2	12.95	HB-1,3,4,5,6	16.95
HN-1, 2, 3, 9			14.95
HN-12, HK-2, 11, HS-12			24.95
HN-22, 23, 24			21.95
HS-7,9,10,11,14			23.95
HK-14, 15, 16			31.95
HB-7, 8, HN-13, HN-28			29.95
HN-26			32.95

ACCESSORIES

AC-2E Data Link System f/N90s	69.95
Photo Secretary N-90	179.95
Photo Secretary F-5	244.95
Vestrap M/L/X-L Tan or Green	94.95

	IMP.	USA
MB-10 Vertical Grip f/N90	134.95	144.95
NB-100 Nicad Batt. f/MB-10	54.95	
NB-100 Nicad Batt. w/NC-100 Charger f/MB-10	**99.95**	
NC-100 Charger f/Nicad NB-100	79.95	

MOTOR DRIVE SYSTEM

SUPER SPECIAL!

- 1 MB-23 Battery Pack for F4s
- 2 MN-20 Nicad Packs for MB-23
- 1 MH-20 Nicad Charger f/MN-20

All For Only $199.95 (Over $350 Value)

	IMP.	USA
MD-4 f/F-3	329.95	479.95
MD-12 f/FM, FM-2, FE, FE-2, FA	299.95	394.95
MH-2 Charger f/MN-2	129.95	169.95
ML-2 Modulite Remote Control Set	329.95	344.95
ML-3 Mod. Cont. Set f/N90s	144.95	164.95
MW-2 Wireless Remote Control Set	1549.95	1649.95
MT-2 Intervalometer	599.95	
MC-20 Remote Cord w/Timer	94.95	104.95
MB-23 6-AA Batt. Pack f/F-4s	119.95	139.95
MH-20 Charger f/MN-20	69.95	99.95
DB-5 Cold Battery Pack f/8008s	79.95	99.95
DB-6 External Battery Pack	189.95	229.95
DB-2	59.95	
MB-21 Std. Batt. Pack f/F-4s	149.95	

MB-22 Ext. Power Regulator f/F-4s	79.95
MN-2 NiCad battery f/MD-4	109.95
MC-10 10' remote release	39.95
MC-11 10' remote release	39.95
MC-4A Remote cord with plugs	34.95
MC-22 Remote cord with plugs	49.95
MC-25 Adapter Cord	59.95
MC-26 Adapter Cord	49.95
MC-27 Adapter Cord	49.95
MC-30 Remote Cord	54.95
MC-12B remote release	49.95
MR-3 MD-4 release adapter	34.95
AH-3 Tripod mount adapter	29.95
MB-20 4-AA pack f/F-4s	49.95
MN-20 NiCad pack f/MB-23	79.95
Winder f/FE-2, FM-2, FA	59.95

MACRO SYSTEM

PN-11 Extension ring	96.95
PK-11A 8mm extension tube	59.95
PK-12 14mm extension tube	59.95
PK-13 27.5mm extension tube	62.95
PB-6 Bellows	234.95
PS-6 MTD slide adapter	129.95
PB-6D Bellows spacer	53.95
PB-6E Extension bellows	159.95
PB-6M Macro copy stand	44.95
AR-4, AR-7 Double cable release	42.95

AR-10 Double cable release	67.95
PG-2 Focusing stage	169.95
BR-2/2A Lens reversing ring 52	21.95
BR-3 Filter adapter ring	21.95
BR-5 62/52 adapter ring	21.95
BR-6 Auto diaphragm ring	54.95
52mm Close-up Lens #0, 1, 2, 3T, 4T, ea	29.95
52mm Close-up Kit #0, 1, 2,	59.95
62mm Close-up Lens #5T, 6T, ea	44.95

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Canon

QUICK DIAL 633

EOS-1N

- 5-point autofocus with choice of automatic or real-time focusing point selection
- Choice of 5 metering patterns from 16-zone evaluative to 2.3% fine spot metering
- 3 fps advance, 6 fps with power drive booster • 1/250 sec. flash sync
- 1/8000 sec. shutter speed
- Enhanced triple-zone TTL flash sensor plus built-in flash exposure compensation control
- 14 custom functions including mirror lock
- Silent rewind

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- 45-point AF, 21-zone evaluative metering & eye controlled focus
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- 18 custom functions incl. mirror lock and silent rewind
- Fully compatible with EF lenses and EOS speedlites

Body $1199⁹⁵

EOS A2/A2E

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- Eye-controlled focus (A2E only)
- 5 fps motor drive with 3 shooting speeds, silent or high speed rewind
- Fast 1/8000 sec. shutter speed
- 11 exp. modes • Auto bracketing
- 3-metering patterns
- Auto zoom flash • 1/200 sync
- 16 custom function controls

A2........................**CALL**
A2E......................**CALL**

EOS *ELAN* II/IIE

- Built-in retractable flash 3 point autofocus • 11 custom functions
- Eye controlled focus works in horizontal & vertical (IIE only)
- 2.5 fps whisper motor drive
- 10 exposure modes
- E TTI evaluating flash metering w/380EX flash

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EOS-IX KIT

- 3 AF modes plus manual
- Choice of 6 zone, center weighted or spot (6.5%) metering
- 5 auto exposure modes plus manual
- 5 image control programmed modes
- 3 mode TTL flash metering
- Reads & writes IX data
- Accepts EF lenses

Body $299⁹⁵

EOS-IX KIT with
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EOS-IX LITE APS Body..................**259.95**

EOS REBEL 2000

- Single shot AF, AI servo AF or manual focus
- 7-point AF auto or manual select
- 10 auto exposure modes plus manual
- 35 zone evaluative metering
- Auto pop-up flash
- Depth of field preview
- Fully compatible with EF lenses and EOS speedlites

Body $259⁹⁵

EOS OUTFITS

IX Lite

EOS-IX Lite with 22-55/4-5.6 2-Touch Zoom lens
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Rebel 2000 with 28-80mm f/3.5-5.6 lens, wide strap and Battery
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Elan II/IIE w/28-80mm f/3.5-5.6 USM lens, wide strap and 6v battery
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A-2

A-2 with 28-105mm f/3.5-4.5 USM lens, pro strap and 6v battery
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A-2E

A-2E with 28-105mm f/3.5-4.5 USM lens, pro strap and 6v battery
CALL

USA = Imported and warrantied by Canon USA
IMP. = Imported & warrantied by B&H
(not qualified for Canon USA Rebates and Warranties)

EOS EF LENSES

	IMP.	USA
15/2.8	609.95	679.95
20/2.8 USM (72ø)	429.95	474.95
24/2.8 (58ø)	319.95	339.95
28/2.8 (52ø)	184.95	209.95
28/1.8 USM (58ø)	424.95	439.95
35/2 (52ø)	249.95	289.95
50/1.8 (52ø)	79.95	84.95
50/1.4 USM (58ø)	329.95	349.95
85/1.8 USM (58ø)	339.95	369.95
50/2.5 Macro (52ø)	289.95	309.95
1:1 Life Size Converter /50 2.5	199.95	229.95
100/2.8 Macro (1:1) (52ø)	499.95	579.95
100/2 USM (58ø)	419.95	449.95
135/2.8 Soft Focus (52ø)	339.95	359.95
20-35/3.5-4.5 USM (77ø)	389.95	409.95
22-55/4.0-5.6 USM (58ø)	149.95	149.95

	IMP.	USA
24-85/3.5-4.5 USM (67ø)	309.95	369.95
28-80/3.5-5.6 (58ø)	—	109.95
28-80/3.5-5.6 V USM (58ø)	109.95	129.95
28-105/3.5-4.5 USM (58ø)	239.95	249.95
28-135/3.5-5.6 "IS" USM (72ø)	469.95	489.95
35-80/4-5.6 USM (52ø)	99.95	119.95
35-80/4.0-5.6 III (52ø)	74.95	84.95
55-200/4.5-5.6 USM (52ø)	—	189.95
75-300/4.0-5.6 III (58ø)	159.95	174.95
75-300/4.0-5.6 III USM (58ø)	189.95	209.95
75-300/4.0-5.6 USM "IS" (58ø)	459.95	489.95
80-200/4.5-5.6 II (52ø)	—	124.95
80-200/4.5-5.6 USM (52ø)	—	124.95
100-300 4.5-5.6 USM (58ø)	269.95	289.95
NEW! MP-E 65/2.8 1x-5x Macrophoto	—	1049.00

EF "L" LENSES w/Case & Hood

	IMP.	USA
14/2.8 USM	1999.95	2179.00
24/1.4 (77ø)	1249.95	1329.00
35/1.4 USM (72ø)	1259.95	1399.00
50/1.0 USM (72ø)	2249.95	2529.00
85/1.2 USM (72ø)	1499.95	1769.95
135/2.0 USM (52ø)	869.95	989.00
180/3.5 Macro USM (72ø)	1289.95	1379.95
200/1.8 USM (48ø)	3749.95	4159.00
200/2.8 USM (72ø)	684.95	699.95
NEW! 300/2.8 IS USM	—	5399.00
300/4 USM (77ø)	899.95	1039.00
300/4.0 IS USM (77ø)	1249.95	1419.00
400/2.8 USM (48ø)	6149.95	7229.00
NEW! 400/2.8 IS	—	8699.95

	IMP.	USA
400/5.6 USM (77ø)	1074.95	1319.00
500/4.5 USM (48ø)	4899.95	5549.95
NEW! 500/4 IS USM (48ø)	—	7599.00
600/4 USM (48ø)	7999.00	8809.00
NEW! 600/4.0 IS	—	9899.95
17-35/2.8 USM (77ø)	1129.95	1339.00
28-70/2.8 USM (77ø)	1049.95	1209.00
35-350/3.5-5.6 USM (72ø)	1549.95	1769.00
70-200/2.8 USM (77ø)	1199.95	1309.00
NEW! 70-200/4.0 USM (67ø)	769.95	899.00
100-300/5.6 (58ø)	579.95	599.95
100-400/4.5-5.6 "IS" USM (77ø)	1569.00	1699.00
Extender 1.4X APO	339.95	379.95
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MANUAL FOCUS

	IMP.	USA
24/3.5L Tilt-Shift (72ø)	1124.95	1309.00
45/2.8 Tilt-Shift (72ø)	1159.95	1309.00
90/2.8 Tilt-Shift (58ø)	1119.95	1249.95

EOS FLASH SYSTEM

	IMP.	USA
200E	—	49.95
220EX	119.95	129.95
380EX	149.95	169.95
540 EZ	264.95	309.00
550 EX	—	CALL
480EG Grip Style Flash	489.95	499.95
Ikelite Lite-Link Slave Sensor #4098.2		99.95
Compact Battery Pack E		109.95
Transis Pack E		124.95
Transistor Pack w/Nicad Pack E		229.95
ST-E2 Transmitter		189.95
ML-3 Macro Ring light		269.95
TTL Hot Shoe adapter #3		59.95
TTL Distributor		44.95
Off Camera Shoe Adapter OA-2		27.95
Off Camera Shoe Cord 2		47.95
Connecting Cord 60		36.95
Connecting Cord 300		41.95

CASES

LH B24, C24	22.95
Canon Case f/EOS-1n	74.95
Canon EOS Case f/630-RT	39.95
Canon Case f/Elan II	49.95
Canon Case f/A-2, A-2E	49.95

FILTERS

	52mm	58mm	72mm	77mm
UV-Sky	10.95	11.95	27.95	34.95
ND Color	12.95	14.95	29.95	—
Cir. Pol.	59.95	69.95	84.95	99.95
Softmat	34.95	36.95	—	—
250D	69.00	82.95	—	—
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500	34.95	39.95	59.95	69.95
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EOS ACCESSORIES

NPC Polaroid Back for 620/630	714.95
NPC Polaroid Back for RT	714.95
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BP-8 Battery Pack F/Rebel G	29.95
BP-200 f/Rebel 2000	31.95
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Diopters for Elan II	26.95
Diopters A2	26.95
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Screens for A2/A2E	26.95
Beattie Screens for A2/A2E	74.95
Beattie Screens for 620/630/RT	64.95

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NPC Polaroid Back f/EOS-1 w/Booster	769.95
NPC Polaroid Back f/EOS-3 w/Booster	764.95
Focusing Screen	29.95
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Battery Pack BP-E1	124.95
Power Drive Booster E1	274.95
Power Drive Booster BP-E2 f/EOS-3	399.95
Nicad Pack E-1 f/Booster	79.95
Nicad Pack NP-E2 f/BP-E2	139.95
Charger f/Nicad Pack E-1	254.95
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35/2.8 Macro	209.95
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Angle Finder Adapter f/A2	17.95
Angle Finder Adapter f/A2E	17.95
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Remote Switch 60T3	31.95
Synchro Cord A	9.95

LENS HOODS

BT-52B	19.95
BW-58C	19.95

MANUAL FD LENSES

***w/Lens Hood**

7.5/5.6 Fisheye	1099.95
15/2.8	849.95
17/4 (72ø)	429.95
24/2.0	569.95
35/2.0 (52ø)	429.95
35/2.8	119.95
35/2.8 Tilt Shift (58ø)	1199.95
50/3.5 Macro	399.95
135/2.8 (52ø)	119.95
*500/8.0 w/case & Filter (34ø)	299.95
50-135/3.5 (58ø)	199.95

"L" LENSES

300/4.0 L w/Filter (34ø)	1299.95
500/4.5 L (48ø)	4899.00
20-35/3.5 L w/BW-72 Hood (72ø)	1099.95

F1-N SYSTEM

NPC Polaroid Back	724.95
FN Focusing Screens AE	94.95
FN Focusing Screens AM, PM	ea. 94.95
Diopters "R" +3, -3, -4	10.95

QUICK DIAL 633

PENTAX

PZ-1P

- Predictive AF
- 8 metering zones
- 6 exposure modes
- Power zoom lens control
- Built-in variable output TTL flash with 4 flash modes
- 1/8000 top shutter speed
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- All mode spot meter
- Panorama image mode
- 8 drive modes including exposure bracketing
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Body Only **$499.95**

ZX-50

- Multi-segment metering
- Five picture modes
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- Predictive autofocus
- "Smart Flash" with red eye reduction
- Full information viewfinder
- Exposure compensation (+ or -3)
- Manual ISO override • Self timer

Body Only **$199.95**

ZX-5N

- 3-point AF system w/predictive AF
- 6 segment, center or spot metering
- 5 exposure modes
- 1/2000 sec. shutter speed
- 3-speed power zoom lens control
- 1.8 fps advance • Panorama mode
- Electronic preview • Auto bracketing (up to +/- 1EV) • Exposure memory lock
- Built-in flash w/TTL, manual & program modes **CALL**

ZX-7

• Autofocus, or Manual Focus • Smart Mode, Apeture-Priority AE, Metered Manual and Bulb Modes • 6-segment multi-pattern metering • Pop-Up Flash (covers 28mm lens) • Built In Wireless Remote Controll • Exposure Comp. • Exposure Memory Lock • Panorama Mode • Lighted LCD Panel

Body Only **CALL**

ZX-M

- Super compact manual focus SLR
- Manual or auto film speed setting
- Choice of metered manual, program, aperture priority or shutter priority exposure modes
- Multi-pattern metering
- Easy film loading • 2 fps film advance
- Electronic depth of field preview
- Exposure compensation, memory lock
- Electronic self timer

Body Only **$154.95**

ZX-M with 50/2.0 **$199.95**

ZX-M with 35-80A **$244.95**

PENTAX "FA" AUTO FOCUS LENSES

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20/2.8 (67ø)	**539.95**	24/2 AL (67ø)	**399.95**
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◆50/2.8 Macro (52ø)	**354.95**		
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*◆85/1.4 (67ø)	**779.95**		
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100/3.5 Macro (49ø)	**199.95**
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400/5.6 EDIF FA (77ø)	**1449.95**
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NEW! 28-80/3.5-5.6 (58ø)	**129.95**
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28-200/3.8-5.6 AL "IF" (72ø)	**229.95**
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Pentax 17-28/3.5-4.5 Fisheye Zoom	**409.95**	Pentax 80-200/4.7-5.6 F (49ø)	**129.95**
Pentax 35-80/4.0-5.6 F (49ø)	**89.95**	100-300/4.5-5.6 F (58ø)	**184.95**

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50/2	**56.95**
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Pentax 80-200 A 4.7-5.6 (49ø)	**114.95**

FLASHES

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AF-200SA	**79.95**	AF-140C Macro	**379.95**
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*35/2.0 (55ø)	**299.95**
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*85/1.4 (72ø)	**669.95**
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17-35/3.5 (77ø)	**1599.95**
20-35/3.5 (72ø)	**479.95**
*◆28-70/2.8 "i" (72ø)	**1049.95**
*24-85/3.5-4.5 "i" (62ø)	**419.95**
28-80/3.5-5.6 (62ø)	**109.95**
*28-105/3.5 4.5 (62ø)	**319.95**
35-70/3.5-4.5 (49ø)	**69.95**
*70-210/4.5-5.6 II (49ø)	**129.95**
*75-300/4.5 5.6 II (55ø)	**184.95**

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*◆300/2.8 APO w/Filter	**3999.00**
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*◆600/4 APO w/Filter	**CALL**
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*100-300/4.5-5.6 APO (55ø)	**449.95**
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◆1.4X APO	**374.95**
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Auto Winder G	**164.95**

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28-70/3.5 (55ø)	**119.95**		
35-70/3.5-4.8 (55ø)	**104.95**		
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100-300/5.6-6.7 (55ø)	**229.95**		
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FLASH SYSTEM

280 PX	**124.95**
Power Grip II Set (280/360 PX)	**219.95**

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5400 H.S.	**289.95**
3500 xi	**149.95**
SF-1 Flash	**109.95**
1200AF-N Macro Flash w/case	**289.95**

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Bounce Reflector 3, 4 (5200)	**34.95**		
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Off-Camera Shoe	**36.95**		
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OS-1100	**36.95**	OC-1100	**33.95**
AW-90 Winder f/9000	**99.95**		
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GENERAL ACCESSORIES

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IR-In Set	**199.95**		
RC1000S	**36.95**	RC-1000L	**39.95**
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NPC Polaroid Back f/Maxxum 9	**924.95**		
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FILTERS	49	55	62	72	77
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Circ. Pol.	**44.95**	**49.95**	**74.95**	**99.00**	**119.95**

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Body **$1500⁰⁰**

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- Interchangeable screens
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- Off the film metering in auto & flash

Body **$1149⁹⁵**

OM-2000

- OM-2000 body

$159⁹⁵

- OM-2000 body
- 35-70 f3.5-4.8 lens
- Case

$229⁹⁵

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Most OM Focusing Screens	39.95
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Winder 2	189.95	Motor Drive 2	449.95
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NPC Pol. Back	934.95		

FILTERS

49mm UV, Sky	19.95	55mm	25.95
49mm Circular Polarizer	64.95	55mm	74.95

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★ With Hood ◆ With case

★◆16/3.5	1159.95	★◆100/2.8 (49ø)	319.95
◆18/3.5 (72ø)	1059.95	★◆180/2.8 (72ø)	1059.95
◆21/2.0 (55ø)	949.95	★◆200/4 (55ø)	359.95
◆21/3.5 (49ø)	529.95	★◆300/4.5 (72ø)	729.95
◆24/2.0 (55ø)	719.95	★◆500/8 (72ø)	699.95
★◆24/2.8 (49ø)	379.95	600/6.5 (100ø)	2299.95
★◆28/2.0 (49ø)	719.95	◆24/3.5 Shift	1899.95
★◆28/2.8 (49ø)	229.95	◆35/2.8 Shift	869.95
★◆35/2.0 (55ø)	369.95	35-70/3.5-4.8 (67ø)	79.95
◆35/2.8 (49ø)	259.95	◆35-80/2.8	1169.95
50/1.8 (49ø)	119.95	70-210/ 4.5-5.6 (58ø)	124.95
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★◆100/2 (55ø)	619.95	2X-A	349.95

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*w/case

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*50/2.0 (55ø)	529.95	*50/3.5 (49ø)	479.95
*80/4.0 (49ø)	719.95	*90/2.0 (55ø)	899.95
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55mm Close Up Lens	44.95		
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FLASH SYSTEM

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T-32 w/c	189.95	F280 Syn. Flash	199.95
Power Bounce Grip II	199.95		
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Color Filter Set (T-32)	34.95		
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TTL Multi Connector	49.95		
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0.1 m, 0.15m, 0.3m, 0.6m	29.95		
2 Meter	39.95	5 Meter	49.95
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with Higher Viewfingder magnification
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M LENSES

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24/2.8 Aspherical (55ø)	1995.00	2095.00
28/2.8 (46ø)	1895.00	—
35/1.4 Aspherical (46ø)	2595.00	2695.00
35/1.4 Asph. Titanium (46ø)	2795.00	
35/2.0 Aspherical (39ø)	1595.00	1695.00
50/1.0 #11822	2895.00	—
50/1.4 (46ø)	1895.00	1995.00
50/1.4 Titanium (46ø)	2095.00	
50/2.0 (39ø)	995.00	1095.00
50/2.8 (39ø)	945.00	1095.00
75/1.4 (60ø)	2795.00	—
90/2.0 APO Asph.(55ø)	1995.00	—
90/2.8 (46ø)	1245.00	1345.00
90/2.8 Titanium (46ø)	1395.00	
135/3.4 APO (49ø)	1995.00	—
28-35-50/4.0 Asph. (55ø)	2495.00	—
28-35-5.0/4.0 Asph. Silver	2595.00	
SF-20 Flash	229.95	

R LENSES

w/"ROM" Contacts for R-8

16/2.8	2595.00	19/2.8	2995.00
24/2.8 Series 8	2195.00	28/2.8 (55ø)	1895.00
35/2 (55ø)	1895.00	35/1.4 (67ø)	2895.00
50/2 (55ø)	945.00		
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100/2.8 APO (60ø)	2795.00		
180/2.8 APO (67ø)	3395.00		
28-70/3.4-4.5 (60ø)	1195.00		
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NEW! 35-70/2.8 Asph. (77ø)	3295.00		
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S2

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- Spot Metering • 1 sec. to 1/4000 Shutter Speeds + Bulb
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S2 Chrome
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- 1/125 sec. Sync
- Manual Film Wind
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- LED Exposure Meter
- Filter Diameter 49mm

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with 50/1.9 lens	194.95

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28/2.8 Biogon (46ø)	CALL
35/2 Planar (46ø)	CALL
45/2 Planar (46ø)	CALL
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35/2.8 (55ø)	CALL	45/2.8 (55ø)	CALL
*50/1.4 (55ø)	CALL	*50/1.7 (55ø)	CALL
85/1.4 (67ø)	CALL	85/2.8 (55ø)	CALL
100/2 (67ø)	CALL	135/2.8 (55ø)	CALL
180/2.8 (72ø)	CALL	300/4 (82ø)	CALL
500/8 (82ø)	CALL		
28-70/3.5-4.5 (67ø)	CALL		
28-85/3.3-4 (82ø)	CALL	35-70/3.4 (67ø)	CALL
35-135/3.5-4.5(82ø)	CALL	80-200/4 (55ø)	CALL
60/2.8 Macro (55ø)	CALL		
2X Mutar I or II	CALL		
1.4X Mutar III	CALL		
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w/28-56 Zeiss T*
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ASPHERICAL
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ASPHERICAL
28-105mm
f/2.8 ~ 4 ASP
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Hyperzoom Macro
- Incorporates 1 aspherical lens in the rear group and 1 special low dispersion glass element in the front lens group
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f/4-5.6 DL
Macro Super
- Telemacro zoom lens capable of focusing down to 1:2 reproduction ratio at 300mm focal length with superb optical quality
- 1-SLD glass element
- Lead and arsenic free ecological glass

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NEW!

17-35mm f/2.8-4 Zoom
- Available In Nikon, Canon, Minolta, Pentax and Sigma SA Mounts
- Aspherical Element
- F-Stop Range: 2.8-32
- Minimum Focus: 19.7"
- Magnification: 1:11.5
- Angle of View: 103.7-63.4°
- Filt. Size: 82mm • 3.3 x 3.5" • 14.1 oz.

NEW!

70-300mm f/4-5.6 APO
Macro Super
- APO chromatic tele zoom lens incorporating 2 special low dispersion glass elements in the front lens group, plus 1 special low dispersion glass element in the rear lens group - total SLD glass elements.

EF-430 ST

EF-430 ST Electronic Flash
***Best Choice**
- Up to guide number 43/142
- Auto Zoom Head sets best illumination angle
- Automatic TTL light controls
- Tilt head
- Built in AF assist
- Two-step manual flash

SIGMA
*Best Choice

*Photo Answers (Mar. 98)

"ALL IN ONE" PRO LENSES

MACRO
50mm f/2.8
Ex Macro
105mm
f/2.8
Ex Macro

HSM
300mm f/4
APO HSM
400mm f/5.6
APO HSM

SPECIALTY PRO LENSES

	MANUAL FOCUS	MAXXUM"I"	SIGMA-SA	EOS	NIKON AF	PENTAX AF
8/4.0 Fisheye	739.00	739.00	739.00	739.00	739.00	739.00
14/2.8	—	879.00	879.00	879.00	879.00	879.00
15/2.8	479.00	479.00	479.00	479.00	479.00	479.00
24/2.8 (52ø)	189.00	189.00	189.00	189.00	189.00	189.00
28/1.8 Aspherical II (58ø)	189.00	189.00	189.00	189.00	*189.00	189.00
50/2.8 EX Macro 1:1 (55ø)	—	259.00	259.00	259.00	*259.00	259.00
105/2.8 EX Macro 1:1 (58ø)	—	389.00	389.00	389.00	*389.00	389.00
NEW! 180/3.5 EX APO IF Macro 1:1	—	—	—	799.95	799.95	—
300/2.8 EX APO**	—	2939.00	2939.00	2939.00	2939.00	2939.00
500/4.5 EX APO**	—	3619.00	3619.00	3619.00	3619.00	3619.00
600/8 Manual Included	379.00	419.00	419.00	419.00	419.00	419.00
NEW! 800/5.6 EX HSM	—	—	—	6269.00	6269.00	—

ASPHERICAL
28-105mm
f/2.8 ~ 4 ASP

"ALL-IN-ONE" ZOOM LENSES

	MANUAL FOCUS	MAXXUM"I"	SIGMA-SA	EOS	NIKON AF	PENTAX AF
17-35/2.8-4.0 Aspherical** (82ø)	—	529.00	529.00	529.00	*529.00	529.00
24-70/3.5-5.6 Aspherical (55ø)	159.00	159.00	159.00	159.00	*159.00	159.00
28-70/2.8 EX (77ø)	—	369.00	369.00	369.00	*369.00	369.00
28-70/2.8-4.0 (55ø)	129.00	139.00	139.00	139.00	*139.00	139.00
28-80/3.5-5.6 ASP-Macro (55ø)	—	89.00	89.00	89.00	*89.00	89.00
28-105/4.0-5.6 UC II (58ø)	—	139.00	139.00	139.00	*139.00	139.00
28-105/2.8-4.0 Aspherical (72ø)	—	219.00	219.00	219.00	*219.00	219.00
NEW! 28-200/3.5-5.6 Asph. IF (72ø)	—	239.00	239.00	239.00	*239.00	239.00
NEW! 28-300/3.5-6.3 Asph. IF	—	399.00	399.00	399.00	*399.00	399.00
NEW! 50-500/4-6.3 APO EX RF-HSM	—	—	—	999.95	999.95	—
70-210/4.0-5.6 II (55ø)	129.00	129.00	129.00	129.00	*129.00	129.00
70-300/4.0-5.6 DL Macro Super (58ø)	—	199.00	199.00	199.00	*199.00	199.00
100-300/4.0-6.7 UC (55ø)	139.00	139.00	139.00	139.00	*139.00	139.00

APO ZOOM
70-300mm
f/4.0 ~ 5.6
APO Macro
*Best Choice
*Buying Cameras Magazine

SUPER TELE ZOOMS
135-400mm
f/4.5 ~ 5.6
APO
Aspherical
170-500mm
f/5 ~ 6.3 APO
Aspherical

"ALL-IN-ONE" APO/APO MACRO LENSES

	MANUAL FOCUS	MAXXUM"I"	SIGMA-SA	EOS	NIKON AF	PENTAX AF
300/4.0 APO Macro (72ø)	—	689.00	689.00	689.00	*689.00	689.00
400/5.6 APO Macro (77ø)	719.00	719.00	—	—	*719.00	719.00
400/5.6 APO Macro "HSM" (77ø)	—	—	799.00	799.00	—	—
70-200/2.8 APO (77ø)	—	879.00	—	—	—	879.00
70-200/2.8 APO HSM (77ø)	—	—	879.00	879.00	*879.00	—
70-300/4.0-5.6 APO Macro Super (58ø)	—	319.00	319.00	319.00	*319.00	319.00
135-400/4.5-5.6 APO Aspherical (77ø)	—	549.00	549.00	549.00	*549.00	549.00
170-500/5.0-6.3 APO Aspherical (86Cø)	—	669.00	669.00	669.00	*669.00	669.00
1.4x APO	—	159.00	159.00	159.00	*159.00	159.00
2x APO	—	189.00	189.00	189.00	*189.00	189.00

***Sigma, EOS — HSM*
** D Type*

QUICK DIAL 633

B&H LENS SPECIALS

Sigma 14/3.5 CFD, MD, PK, SA	549.95	Sigma 28-70/3.5-4.5 "UC" NAI	79.95
Sigma 90/2.8 CFD, Y/C	319.95	Sigma 28-200/3.8-5.6 PEN AF, SA Maxx.	194.95
Sigma 400/5.6 APO NAI	399.95	Tamron Close Up Lens f/28-200	19.95
Sigma 500/7.2 APO CFD, NAI	499.95	Tokina Close-Up f/35-300	24.95
Sigma 18-35/3.5-4.5 PK, MAXX	389.95	Vivitar 70-210/2.8-4 APO CFD, NAI	189.95

Vivitar

MANUAL FOCUS LENSES

19/3.8 (62ø)	109.95	24/2.8 (52ø)	79.95	28/2.8 (49ø)	59.95
500/8 Included	104.95	19-35/3.5-4.5 (77ø)	147.95		
28-80/3.5-5.6 (58ø)	99.95	28-105/3.5-4.5 Macro (72ø)	149.95		
28-105/2.8-3.8 Series 1 (72ø)	179.95	2x Converter w/case	49.95		
Macro Focus 2x Conv. w/case	119.95	Auto Ext. Tube Set w/case	94.95		

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF
100/3.5 Macro (49ø)	114.95	119.95	119.95	119.95
28-210/3.5-5.6 (72ø)	149.95	—	—	—
100-300/5.6-6.7 (55ø)	109.95	114.95	114.95	114.95
SERIES 1 AF LENSES				
19-35/3.5-4.5 Ultra Wide Focus (77ø)	—	139.95	149.95	139.95
NEW! 28-210/4.2-6.5 Zoom (67ø)	—	179.95	179.95	179.95
28-300/4.0-6.3 Macro Zoom (77ø)	—	189.95	199.95	189.95
70-300/4.5-5.6	—	139.95	139.95	139.95
100-400/4.5-6.7 (67ø)	—	204.95	204.95	204.95

NEW! TAMRON REBATES

Effective 2-1-00

	Reg.	Rebate	Final Cost		Reg.	Rebate	Final Cost
14/2.8 AF	1099.00	$100	999.00	28-200/3.8-5.6 "Super"	299.00	$50	249.00
90/2.8 Macro	449.00	$50	399.00	28-300/3.5-6.3	499.00	$50	449.00
300/2.8 LD	—	$100	—	70-210/2.8 LD	929.00	$50	879.00
20-40/2.7-3.5	689.00	$100	589.00	70-300/4.0-5.6 LD	229.00	$30	199.00
28-80/3.5-5.6	114.00	$20	94.00	80-210/4.5-5.6	124.00	$20	104.00
28-105/4.0-5.6	164.00	$20	144.00	100-300/5.0-6.3	174.00	$20	15400
28-105/2.8	869.00	$100	769.00	200-400/5.6	559.00	$100	459.00

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX AF
14/2.8 AF	—	**999.00	**999.00	**999.00	**999.00
17/3.5 (82ø)	399.00	—	—	—	—
24/2.5 (55ø)	269.00	—	—	—	—
90/2.8 Macro (55ø)	449.00	**399.00	**399.00	**399.00*	**399.00
300/2.8 LD	2368.00	**2618.00	**2896.00	**2618.00	—
500/8 (82ø-CW)	399.00	—	—	—	—
20-40/2.7-3.5 (77ø)	—	**589.00	**589.00	**589.00*	—
24-70/3.3-5.6 (62ø)	—	189.00	189.00	189.00	—
28-70/3.5-4.5 (52ø)	169.00	—	—	—	—
28-80/3.5-5.6 (58ø)	—	**94.00	**94.00	**94.00*	**94.00
28-105/4.0-5.6 IF (62ø)	—	**144.00	**144.00	**144.00*	**144.00
28-105/2.8 (82ø)	**769.00	**769.00	**769.00	**769.00*	—
28-200/3.8-5.6 LD Asph. Super (72ø)	299.00	**249.00	**249.00	**249.00*	**249.00
28-300/3.5-6.3 (72ø)	—	**449.00	**449.00	**449.00*	**449.00
60-300/3.8-5.4 Macro w/Hd (62ø)	379.00	—	—	—	—
70-210/4-5.6 (3") (52ø)	173.00	—	—	—	—
70-210/3.5 Macro (62ø)	374.00	—	—	—	—
70-210/2.8 LD (77ø)	—	**879.00	**879.00	**879.00*	—
70-300/4.0-5.6 LD (58ø)	—	**199.00	**199.00	**199.00*	**199.00
80-210/4.5-5.6 (52ø)	—	**104.00	**104.00	**104.00*	—
100-300/5.0-6.3 (55ø)	—	**154.00	**154.00	**154.00*	**154.00
200-400/5.6 AF (77ø)	—	**459.00	**459.00	**459.00*	—
2x Flat-Field Converter	169.00	141.00	141.00	141.00*	141.00
NEW! SP 2X AF Pro Converter	—	195.00	195.00	195.00*	195.00
1.4x Converter SP	—	118.00	118.00	118.00*	118.00
NEW! SP 1.4 AF Pro Converter	—	173.00	173.00	173.00*	173.00
Adaptall Mounts (Ex. Leica R)	34.95	—	—	—	—
Adaptall Mount Leica R-4	59.95	—	—	—	—

*** Price reflects after Rebate*
** D Type*

Tokina

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX AF
17/3.5 (67ø)	229.95	—	—	—	—
17/3.5 "Pro" ATX (77ø)	—	429.95	429.95	429.95	—
28/2.8 (49ø)	84.95	—	—	—	—
100/2.8 ATX Macro (55ø)	—	379.00	379.00	379.00	—
300/2.8 "Pro" ATX	—	2299.00	2299.00	2299.00	—
400/5.6 ATX-APO (72ø)	—	399.95	399.95	—	—
19-35/3.5-4.5 (77ø)	—	159.95	159.95	159.95	—
20-35/3.5-4.5 II (77ø)	—	279.95	279.95	279.95	279.95
20-35/2.8 ATX Pro Asph. (77ø)	—	739.00	739.00	739.00*	739.00
28-70/3.5-4.5 SZX Macro (52ø)	134.95	—	—	—	—
28-70/2.6-2.8 "Pro" II (77ø)	—	439.00	439.00	439.00*	439.00
28-105/3.5-4.8 SZX (62ø)	189.95	—	—	—	—
NEW! 28-105/3.5-4.5 (62ø)	—	189.00	189.00	189.00	189.00
28-200/3.5-5.3 SZX Macro (72ø)	199.95	—	—	—	—
28-210/3.5-5.6 (72ø)	—	144.95	144.95	144.95	—
28-300/4.0-6.3 (77ø)	—	219.95	219.95	219.95	—
35-300/4.5-6.7 (72ø)	—	239.00	239.00	239.00*	239.00
70-210/4-5.6 (3.4") "N" SZX Macro	134.95	—	—	—	—
80-200/2.8 ATX "PRO" (77ø)	—	759.00	759.00	759.00	759.00
80-400/4.5-5.6 ATX (72ø)	—	549.00	549.00	549.00	549.00
100-300/5.6-6.7 (55ø)	—	129.95	129.95	129.95	—
100-300/4 ATX APO II (77ø)	—	799.95	799.95	799.95	—
100-400/4.5-6.7 (67ø)	—	229.95	229.95	229.95	—
150-500/5.6 ATX APO (95ø)	1049.95	—	—	—	—
2x 7 Element Converter	89.95	129.95	129.95	129.95	129.95

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8, 11, 15, 25, Neutral Density 3, 6, 9	10.95	10.95	12.50	16.25	28.00	42.00	69.95	56.00	77.95
12, 16, 21, 23A, 29, 47, 47B	57.50	16.50	18.75	26.50	46.50	64.00	69.95	68.00	77.95
58, UV17, Haze 2A	57.50	16.50	18.75	26.50	46.50	64.00	69.95	—	77.95
81C/EF, 82A/B, 85, 85B/C	57.50	16.75	18.95	26.50	46.25	64.00	69.95	68.00	77.95
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Close Up Lens Sets (+1, +2, +4)	—	42.00	61.00	73.95	112.95	—	—	—	—
CC 05/10/20/30/40/50M	—	34.95	47.95	61.95	89.50	—	—	87.95	87.95
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Double Fog, 1, 3	57.50	27.25	34.00	44.50	59.95	84.95	79.95	88.00	99.95
Enhancing	31.95	31.95	45.95	53.95	59.95	64.95	124.95	109.95	118.95
FL-D/FL-B (* FL-D only)	14.50	14.50	18.75	23.50	37.00	66.95	78.95	—	87.95
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Soft Contrast 1, 2, 3	57.50	27.25	35.00	44.50	59.95	64.95	79.95	88.00	87.95
Soft/FX 1, 2, 3, 4, 5 (*3 Only)	—	30.00	37.50	46.50	62.95	89.95	114.95	88.00	99.95
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82A, 82B, 82C, 85, 85B, 85C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
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KR3, KR6, KR12, KR15, KB1.5, KB3, KB6, KB12, KB20	22.50	19.50	21.25	21.25	23.75	104.50	32.50	35.00	47.50	52.50	70.00
KB15, 81A, 81B	40.00	19.95	21.25	21.25	23.75	119.95	32.50	35.00	47.50	52.50	201.25
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1505 Tele 426.68	1508 Tele 660.00	
1325 CF IPro 660.50	1329 CF IPro 732.00	
1348 CF IPro 813.95	1349 CF IPro 866.95	
1548 CF Tele 906.95	1549 CF Tele 993.38	

BALL HEADS

075 ....58.95 1171 ....126.95 1172 ....149.95
1175 ....89.95 1270M* ....122.95 1275 ....114.95
1275M* ....134.95 1276M* ....162.95 1370M* 181.95
1371M* ....161.95 1372M* ....178.95 1375M* 169.95
1376M* ....217.95 1377M ....173.34 1570M* 226.95
1571 ....193.95 1572 ....229.31 1575 ....211.95
1575M* ....228.00 1576M* 256.00

FISHPOLES

G555 ....76.95 G1551CF 198.95
G556 ....84.95 G1552CF 239.95
G557 ....108.95 G1553CF 299.95

PRO VIDEO HEADS

1380- 1, 2, 5, 6, 7, 9, 10 ....706.95
1337 Tripod 331.91
1338 CF Tripod 839.95

bogen

3405 Junior Tripod w/3-Way Pan Head 69.95

NEW! 40th ANNIVERSARY TRIPOD SPECIAL
3221 w/3030 3-Way Panhead 177.95

	3001	3011	3021	3401	3221W	3033	3036	3046	3051
Legs Only w/o Head	65.50	79.95	98.95	108.00	129.95	154.95	173.95	149.95	199.95
w/3025 Head	85.95	100.50	119.50	128.50	150.50	175.50	194.50	170.50	220.50
w/3028 Head	94.95	109.95	128.50	137.50	159.50	184.50	203.50	179.50	229.50
w/3029 Head	106.95	120.95	139.95	149.50	170.95	195.95	214.95	190.95	240.95
w/3030 Head	113.95	127.95	146.95	156.50	177.95	202.95	221.95	197.95	247.95
w/3047 Head	127.95	142.50	161.50	170.95	192.50	217.50	236.50	212.50	262.50
w/3063 Head	161.95	176.50	196.95	204.95	226.50	251.50	270.50	247.95	297.95
w/3433 Head	180.45	194.90	213.90	222.95	244.90	269.90	288.90	264.90	314.90
w/3126 Head	117.95	132.50	152.95	160.95	182.50	209.95	226.50	202.50	252.50
w/3130 Head	123.95	137.95	157.95	166.50	187.95	212.95	231.95	207.95	257.95
w/3160 Head	117.95	132.50	152.95	160.95	182.50	209.95	226.50	202.50	252.50
w/3265 Head	129.95	144.50	163.50	172.95	194.50	219.50	238.50	214.50	264.50

For above tripods in black anodized finish ....add 12.95
NEW! 3444 w/3437 Head ....456.95 3443 w/3437 Head 449.95
3205G Tracker Tripod w/3030G Head ....162.00 3221G Tracker Tripod w/3130G Head 210.00
***G = Green**

CINE-VIDEO TRIPODS

	3061	3068	3141	3181	3185	3190	3191	3058	3283
Legs Only w/o Head	214.95	182.95	299.95	189.95	249.95	319.95	314.95	294.95	299.95
w/3063 Head	311.50	279.50	424.95	271.50	317.50	411.50	411.50	391.50	424.95
w/3066 Head	522.50	490.50	624.95	489.95	549.95	622.50	624.95	602.50	624.95
w/3433 Head	329.90	297.90	414.90	289.90	335.90	429.90	429.90	409.90	414.90

MONOPODS

	3016	3018	3230
w/o Head	34.95	37.50	63.95
w/3025	48.50	54.95	84.50
w/3232	39.95	49.95	76.50

NEW! 3449 w/3437 Head 224.95
3006 Lt. Weight .26.95 3245 Auto Black .63.95
3249 4-Section Compact Monopod 37.95
3425 Prof. Video Monopod 61.95
For Black Monopods Add 6.95

BALL HEADS

3009 Mini ....23.50 3026 Dbl. Action 31.50
3434 Micro 26.95
3262 Medium ...29.95 3262QR Med. w/QR .42.95
3055-S Hvy Duty Single Action Ball Joint Head 34.95
3055 Heavy Duty Ball Joint Head 42.95
3413 Di y ....43.50 3413 Q.R. 47.95
NEW! 3435 Q.R. Pro Ball Med. #468RC ..194.95
NEW! 3436 Q.R. Pro Ball Lg. #469RC 219.95
3038 Super Mono 143.95
3265 Grip Action 65.95

SPECIAL CAMERA SUPPORTS

3007 Table Top w/o Head 12.95
3008 Table Top w/Mini Ball Head 33.95
3292 Car Window Pod 22.50
3293 Car Window Pod w/Head 43.95

PHOTO/VIDEO HEADS

3025 "3-D" Head 20.95
3028 Super "3-D" Head 29.95
3029 Pan Tilt Head 41.50
3030 Pan Tilt Head w/Quick Release 48.50
3039 Super Pro Head 131.95
3047 Deluxe 3-Way Panhead 62.95
NEW! 3410 #329 3-Way Pan Head 67.95
3057 Deluxe 3-Way Camera Head w/4"x4" Plate.127.95
3063 Mini Fluid Head 96.95
NEW! 3433 #501 Fluid Head w/Q.R. 114.95
3066 Cine/Video Fluid Head 307.95
3147 510 Pro Video Head 719.95
3147-10 #510-10 Pro Video Head 719.95
3274 #316 Video Head 539.95
3126 Micro Fluid Head 52.95
3130 Micro Fluid Head w/Quick Release 58.50
3160 XL Fluid Head w/Quick Release 52.95
3229 Swivel Tilt Head w/Quick Release 24.95
3232 Swivel Tilt Head 12.95
3275 Mini Geard Head w/Q.R. 138.95
3263 Deluxe Geared Head w/Quick Release ..439.95
3414 Panoramic Head 104.95
3415 Panor. Head & QTVR System 259.95
3418 QTVR-Plus Head System 354.95

TRIPOD ACCESSORIES

3127 Portable Video Dolly 83.95
3056 Auto Dolly Black 91.95
3137 Variable Leg Spread Portable Dolly ...94.00
3156 Folding Auto Dolly 129.95
3254 Folding Auto Dolly Black 139.95
3067 Cine/Video Deluxe Dolly 199.95
3198 Video DLX Dolly F/Tripods w/Spiked Ft. .199.95
7000 Roll-Pod 179.95
3279 Tripod Bag 25" (3001 Series) 29.95
3280 Tripod Bag 35" (3011, 3021, 3033) ..36.95
3281 Tripod Bag 45" (3036, 3046, 3051) ..46.95
3282 Tripod Bag 46"x9" (3190 w/Heads) ..69.95
3282-S Tripod Bag for 3141 and 3283 ....57.95
3285 Hard Case 6 x 6 x 44" 139.95
3286 Hard Case 9½" x 9½" x 44" 154.95
3044 Tripod Caddy Strap 20.95
3059 Side Arm for All Tripods 39.95
3146 Tripod Utility Apron 22.50
3153 Double Head Support 58.95
3252 Long Lens Support 39.95
3420 Telephoto Lens Support 49.95
3421 Heavy Telephoto Lens Support 109.95
3255 All Weather Tripod Shoes (3) 17.95
3256 Spiked Foot Adapters 14.95
3270 Low Profile Q.R. Adap. w/3271 Plate.24.95
3299 Compact Q.R. Adap. w/3266 Plate 24.95
3273 Pro Quick Release 33.50
3296 Quick Release 32.95

W/KP = with Kodalux Processing
W/FP = with Fuji Processing

QUICK DIAL 61

BLACK & WHITE AND COLOR FILM

FUJI BLACK & WHITE AND COLOR FILM

FUJICOLOR PRINT

	CN 100 SUPERIA	CA 200 SUPERIA	CH 400 SUPERIA	CZ 800 PRESS	CZ 800 SUPERIA	CU 1600	CS 100 REALA
24	1.69	1.99	2.19	—	—	—	2.59
24 w/KP	8.18	8.48	8.68	—	—	—	9.08
36	1.99	2.09	2.79	3.29	3.69	3.89	2.79
36 w/KP	10.38	10.48	11.18	11.68	12.08	12.88	11.18
120	1.99	—	—	—	—	—	2.19

SENSIA SLIDE

	RA100	RM200	RH400
24	—	2.99	3.89
24 w/KP	—	6.36	7.26
36	3.09	3.79	4.99
36 w/FP	6.38	7.08	8.28
36 w/KP	7.38	8.08	9.28

4x5 QUICKLOAD

20 SHEETS	
Velvia RVP 50	57.49
Provia F 100	56.19
RTP 64	54.69
Astia 100	56.19
Quickload Film Holder	104.95

NEOPAN B&W PRINT

	400	1600
36	2.44	3.19
w/KP	10.83	11.58
100 ft.	34.95	—
120	2.25	—

FUJICOLOR PROFESSIONAL PRINT

	NPS 160 (D)	NPL 160 (T)	NPH 400	NHG II 800	CDU II DUPE	INTERNEG
135-36	2.99	—	3.69	5.79	—	—
36 w KP	11.38	—	11.78	14.18	—	—
100ft.	42.75	—	—	—	42.95	74.95
120	2.39	3.49	2.49	3.79	—	—
220	5.29	—	5.69	7.39	—	—
4x5-10	16.75	17.85	—	—	—	17.59
4x5-50	75.75	77.75	—	—	67.95	79.95
8x10-10	61.90	62.95	—	—	—	65.49
8x10-50	—	—	—	—	257.95	302.95

FUJI APS

	100	200	400
25	2.89	2.99	3.59
w/FP	11.88	11.98	12.58
w/KP	11.88	11.98	12.58
40	3.69	3.49	3.89
w/FP	17.18	16.98	17.38
w/KP	17.38	17.18	17.58

PROFESSIONAL SLIDE FILM

	VELVIA RVP 50	RTP 64	PROVIA 100	PROVIA F-100	PROVIA 400	PROVIA 1600	ASTIA 100	RMS 100/1000
135-36	4.99	5.99	4.89	5.99	6.09	6.69	4.99	6.39
36 w FP	8.28	9.28	8.18	9.28	9.38	—	8.28	—
36 w KP	9.28	10.28	9.18	10.28	10.38	—	9.28	—
100ft.	73.95	86.95	64.95	—	109.95	—	69.95	99.95
120	2.99	3.39	2.49	4.49	4.19	—	3.19	4.19
220	6.49	—	—	8.69	—	—	6.49	7.99
4x5-10	19.95	18.90	—	19.95	—	—	18.95	—
4x5-50	89.95	86.95	—	89.95	—	—	87.95	—
8x10-10	75.69	72.49	—	74.59	—	—	73.50	—
8x10-50	351.75	335.95	—	346.50	—	—	346.50	—

FILM SPECIALS

BLACK & WHITE

Fuji Neopan 100-36	**1.99**
Konica Monochrome 400-24	**3.95**
Kodak Rapid Process Copy 36	**9.95**
Macophot Ortho 25 ASA-36	**3.95**
Macophot Ortho 25 120	**4.95**
Kodalith Ortho 100'	**45.95**

COLOR SLIDE

Konica Chrome 100-36	**2.75**
Kodak Ektachrome Infrared EIR 36	**18.95**

COLOR PRINT

Fuji FP-100C 10 Pack Glossy	**11.99**
Fuji Instax (10 Exp.)	**10.95**

ILFORD PROFESSIONAL B&W FILM

	PAN F+ 50	FP4+ 125	HP5+ 400	XP-2 SUPER	DELTA 100 PRO	DELTA 400 PRO	SFX 200 EXTENDED RED RANGE
24 Exp.	—	1.99	1.99	2.69	2.30	2.59	—
24 w KP	—	8.48	8.48	9.18	8.79	9.08	—
36 Exp.	2.89	2.69	2.49	3.39	3.39	3.69	5.75
36 w KP	11.28	11.08	10.88	11.78	11.78	12.08	—
100ft.	25.50	23.99	25.95	34.95	36.95	34.95	—
120	2.09	2.09	2.09	2.19	2.39	2.59	4.95
220 PP	—	23.75	24.50	—	—	27.95	
4x5.25	—	14.95	14.95	16.95	15.29	15.95	
4x5.100	—	55.95	56.95	61.95	56.95	59.95	
5x7.25	—	24.95	24.95	—	—	25.95	
8x10.25	—	48.95	48.95	—	49.95	51.95	
11x14.25	—	98.95	98.95	—	—	—	

DELTA 3200
36.....4.49
120...3.29

KODAK BLACK & WHITE AND COLOR FILM

70MM FILM

	TRI-X 400	PORTRA 160PC
	USA R.	USA
15 FT. Perf. #488	24.95	22.95
100 FT. Perf. #475	—	96.95
100 FT. #474	—	96.95

4x5 READY LOAD

20 Sheets

TMX 100	EPP-100 Daylight	EPY-64 Tungsten
USA	USA	USA
33.95	52.95	49.95
E100S	E100SW	PORTRA 160 VC
USA	USA	
51.95	51.95	54.95

Ready Load Packet Film Holder **54.95**

PROFESSIONAL COLOR NEGATIVE PRINT

NEW! PORTRA

	P-100T	PMC-400	PPF-400	PMZ-1000	160NC		160VC		400NC		400VC	
	USA R.	USA R.	USA R.	USA R.	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
36	—	5.39	5.59	6.30	3.89	5.50	3.89	5.50	4.49	5.79	4.49	5.79
36 w/KP	—	13.78	13.98	14.69	12.28	13.89	12.28	13.89	12.88	14.18	12.88	14.18
36 PP	—	28.25	27.95	—	19.49	27.50	19.45	27.50	22.45	28.95	22.45	28.95
100 ft	—	—	—	—	—	44.95	—	—	—	43.95	—	—
120	3.49	3.39	3.49	3.95	3.19	3.49	3.19	3.49	—	—	—	—
120 PP	17.45	16.95	17.45	—	15.95	17.45	15.95	17.45	—	17.99	—	17.99
220 PP	—	32.45	34.90	39.95	—	33.45	—	32.45	—	34.95	—	34.95
4x5-10	18.29					17.49	—	17.49	—	19.95	—	—
4x5-50	83.95					78.95	—	79.95	—	—	—	—
5x7-10	—					—	—	—	—	—	—	—
5x7-50	—					—	—	—	—	—	—	
8x10-10	69.95					64.95	—	64.95	—	74.95	—	—

SPECIAL
VPS - 220 PP
33.90

FUJI DISPOSABLE CAMERAS

Quicksnap 800 24 Exp.	**4.49**
Quicksnap with Flash	**5.49**
Panorama	**7.49**
Panorama w/Flash	**12.99**
Waterproof 800	**8.79**

KODAK DISPOSABLE CAMERAS

One Time Use	**4.39**
One Time Use w/Flash	**5.99**
Waterproof 35	**7.65**
Panoramic	**6.69**
Wedding Edition 5 Pack	**36.95**

ILFORD DISPOSABLES

HP5 Plus	**11.95**
XP2 Super	**12.95**

KODAK MAILERS

PRINTS

DP-12	**4.49**
DP-24	**6.49**
DP-36	**8.99**
DP-15 (Disc)	**3.99**
PP-1218	**11.99**

SLIDES

PK-12 (120)	**5.99**
PK-24	**3.37**
PK-36	**4.29**
ESP-1	**2.69**
PK-59 Movie	**5.59**

APS MAILERS

APS-15	**7.79**
APS-25	**8.99**
APS-40	**13.69**

FUJI MAILERS

Fuji Slide 36	**3.29**

APS

15 Exp.	**7.49**
25 Exp.	**8.99**
40 Exp.	**13.49**

MOVIE PROCESSING

Super 8 and 16mm 100 ft.

B&W	**9.95**
Ektachrome	**14.95**

MOVIE FILM

SUPER 8 SILENT 50 FT.

Kodachrome-40 KMA-464	**11.15**
Ektachrome 125	**17.50**
Plus-X PXR-464	**10.95**
Tri-X TXR-464	**11.19**

16MM 100 FT.

Plus-X PXR-455	**23.95**
Tri-X TXR-449	**23.95**
Ektachrome 160D VND-455	**31.95**
Ektachrome 125T VNF-455	**31.95**
Ektachrome 400T VNX-455	**31.95**

ADVANTIX APS

	AA-100	AB-200	AC-400
25	2.79	2.99	3.59
wKP	11.78	11.98	12.58
wFP	11.78	11.98	12.58
40	3.69	3.69	3.89
wKP	17.38	17.38	17.58
wFP	17.18	17.18	17.38

400 B&W 25	**4.69**
400 B&W 25 w/KP	**13.68**

ROYAL GOLD PRINT

ADVANCED T-GRAIN TECHNOLOGY

	RA-100		RB-200		RC-400	
	IMP.	USA	IMP.	USA	IMP.	USA
24	2.99	3.39	3.59	3.70	3.69	4.39
24 w/KP	9.48	9.88	10.08	10.19	10.18	10.88
36	3.49	4.15	3.99	4.89	4.49	5.39
36 w/KP	11.88	12.44	12.38	13.28	12.88	13.78

EKTAPRESS PRINT

	PJ-100		PJ-400	PJ-800
	IMP.	USA	USA	USA
36	2.79	3.09	3.39	3.99
36 w/KP	11.18	11.48	11.78	12.38

KODACHROME SLIDE

	KM-25	KR-64	KL-200
	USA	USA	USA
24	—	4.09	—
24 w/KP	—	7.46	—
36	5.95	4.15	6.89
36 w/KP	10.24	8.44	11.18

KODACHROME PROFESSIONAL SLIDE

	PKR-64	PKL-200
	USA	USA
135-36	8.89	9.79
135-36w/KP	13.18	14.08

FILM ACCESSORIES

Watson 35mm Bulk Loader	**15.95**
Alden #74 35mm Loader	**34.95**
70mm Metal Cassette 15'	**38.95**
Snap Film Cassette	**.32**
Plastic Cassette	**.45**
Kodak Snap Caps	ea **.99**
Film Shield XPF-8 (21 Rls)	**19.95**
Film Shield (60 Rolls)	**19.95**
Film Shield XPF-20 (20 Rls)	**32.50**
Film Shield Roll 6'	**74.95**

KODACOLOR COLOR NEGATIVE PRINT

	GA-100		GB-200		GC-400		GT MAX-800	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	1.69	2.75	1.99	3.09	2.09	3.65	—	3.95
24 w/KP	8.18	9.24	8.48	9.58	8.58	10.14	—	10.44
36	2.09	3.59	2.39	4.19	2.59	4.49	3.59	4.89
36 w/KP	10.48	11.98	10.78	12.58	10.98	12.88	11.98	13.28
120	—	1.99	—	—	—	—	—	—

EKTACHROME SLIDE

	Elite Chrome EB-100		EBX-100		Elite Chrome ED-200		Elite Chrome EL-400	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	3.09	3.99	3.79	4.49	4.29	5.19	—	5.99
24 w/KP	6.46	7.36	7.16	7.86	7.66	8.56	—	9.36
36	3.19	4.29	3.49	4.69	4.65	6.39	5.39	—
36 w/KP	7.48	8.58	7.78	8.98	8.94	10.68	9.68	—
36 w/FP	6.48	7.58	6.78	7.98	7.94	9.68	8.68	—

PROFESSIONAL EKTACHROME COLOR SLIDE

	EPR-64,6117		EPP-100,6105		EPN-100	E-100S		E-100SW		E-100VS	E-200		EPL-400
	IMP.	USA	IMP.	USA	USA	IMP	USA	IMP.	USA	USA	IMP.	USA	USA
135-36	5.49	6.49	5.49	5.99	7.99	5.49	5.99	5.49	5.99	5.99	5.99	6.99	8.99
135-36 w/KP	9.78	10.78	9.78	10.28	12.28	9.78	10.28	9.78	10.28	10.28	10.28	11.28	13.28
135-36 w/FP	8.78	9.78	8.78	9.28	11.28	8.78	9.28	8.78	9.28	9.28	9.28	10.28	12.28
135-100 ft	—	74.95	—	69.95	69.95	—	79.95	—	79.95	—	—	99.95	115.95
120	—	3.99	—	3.79	4.59	—	3.84	—	3.89	4.19	—	4.29	5.19
120PP	—	19.95	—	18.95	22.95	—	19.20	—	19.45	20.95	—	21.45	25.95
220PP	—	47.95	—	43.95	44.95	—	39.95	—	39.95	44.95	—	47.95	—
4x5-10	—	21.95	—	19.95	19.95	—	19.95	—	19.95	20.95	—	—	—
4x5-50	—	97.99	—	91.95	91.95	—	89.95	—	89.95	94.95			
5x7-10	—	—	—	39.95	39.95	—	—	—	—	—			
8x10-10	—	81.49	—	75.95	75.95	—	74.95	—	74.95	78.95			
8x10-50	—	384.95	—	349.95	349.95	—	349.95	—	349.95	368.95			

EPH-1600	
135-36	
IMP.	USA
7.99	10.95

NOW AVAILABLE

A&I

B&H now offers the **professional processing services** of one of the finest E-6 & Kodachrome labs in the U.S., satisfying the most demanding needs of professional photographers for more than 20 years.

To experience what A&I custom processing can do for you and see how the quality of the film processing makes a significant difference in the quality of your image, **an A&I Pre-Paid Slide** (35mm & 120) **Mailer is now available**,

only $5^49

ALSO—our ***B&H-A&I* Passport Program**, entitles you to discounts on all **A&I** photo & digital services ***plus*** monthly specials. See our website or call for details.

PROFESSIONAL TUNGSTEN SLIDE

	EPY-64		EPT-160		EPJ-320	
	IMP.	USA	IMP.	USA	IMP.	USA
135-36	5.89	6.19	6.99	8.19	7.49	8.49
135-36w/KP	10.18	10.48	11.28	12.48	11.78	12.78
135-36 w/FP	—	9.48	10.48	11.48	10.78	11.78
135-100ft	—	69.95	—	76.95	—	—
120	—	3.99	—	4.64	—	—
120PP	—	—	—	23.20	—	—
220PP	—	—				
4x5-10	—	18.95				
4x5-50	—	87.95				
5x7-50	—	155.95				
8x10-10	—	71.95				
8x10-50	—	334.95				

IMP = Imported from European countries.
USA = Made in USA but does not qualify for Pro-Rewards.
USA R. = Made in USA and qualifies for Pro-Rewards where applicable.

PROFESSIONAL BLACK & WHITE

	TECHPAN-25	VP-125	PLUSX-125		TRI-X *400 **320	
	USA	USA	IMP.	USA	IMP.	USA
135-24	—	—	2.09	2.59	*1.99	*2.49
135-24 w/KP	—	—	8.58	9.08	*8.48	*8.98
135-36	5.79	—	2.59	3.09	*2.69	*3.19
135-36 w/KP	—	—	10.98	11.48	*11.08	*11.58
135-100 ft.	—	—	—	24.95	—	*24.95
135-150 ft.	59.95	—	—	—	—	—
120	4.59	2.19	—	—	*2.09	*2.24
120PP	—	—	—	12.49	—	**12.89
220PP	—	—	—	25.50	—	**26.95
4x5-25	35.95	—	—	16.95	—	**16.95
4x5-100	—	—	—	62.95	—	**62.95
5x7-100	—	—	—	104.95	—	**105.95
8x10-25	124.95	—	—	54.95	—	**54.95
8x10-50	—	—	—	107.95	—	**108.95

	TMX-100		TMY-400		TMZ-3200	INFRARED	ORTHO	TCN-400 (C-41)	
	IMP.	USA	IMP.	USA	USA	USA	USA	IMP.	USA R.
135-24	1.89	2.59	1.99	2.79	—	—	—	—	2.99
135-24 w/KP	8.38	9.08	8.48	9.28	—	—	—	—	9.48
135-36	2.59	3.09	2.69	3.39	3.59	8.90	5.49	3.49	4.09
135-36 w/KP	10.98	11.48	11.08	11.78	—	—	—	11.88	12.48
135-100 ft.	—	24.95	—	24.95	84.95	—	42.95	—	—
120	1.95	2.19	1.99	2.29	—	—	—	2.59 USA	2.79
120PP	9.75	10.95	9.95	11.45	—	—	—	**B&W PLUS** 24 Exp. C-41 2.99 USA	—
4x5-25	—	16.95	—	17.95	—	49.95	—		19.95
4x5-100	—	62.95	—	66.95	—	—	45.95		**4x5-10**
5x7-100	—	105.95	—	109.95	—	—	77.95		8.95
8x10-25	—	54.95	—	57.95	—	—	—		—
8x10-100	—	—	—	—	—	—	144.95		**220**
11x14-10	—	49.95	—	—	—	—	—		5.95

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	5072, S0279, 4111	SLIDE DUPLICATING ESD 5071, 6121	SLIDE DUPLICATING S0366	COMMERCIAL INTERNEGATIVE 4325
	USA	USA	USA	USA
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135-36 w/KP	—	11.28	11.58	—
135-100'	69.95	42.95	60.95	86.95
135-400'	—	—	—	—
4x5-10	9.95	—	—	17.95
4x5-50	—	70.95	—	79.95
5x7-25	—	69.95	—	—
5x7-50	—	—	—	—
8x10-10	35.95	—	—	65.95
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- Multi-zone, spot, multi-spot metering
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- TTL/OTF auto flash

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IMP .... **$3995** USA **$4400**

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Body, W.L. Finder, 80mm f2.8 PQ Lens, 120 Magazine & Insert, Battery & Charger IMP **$3199** USA **$3400**

LENSES

	IMP.	USA		IMP.	USA		IMP.	USA
30/3.5 PQ Distagon	4495.00	4700.00	55/4.5 PC Shift FLE PQ S.A.	7199.00	7400.00	**NEW!** 150/4 EL Sonnar	1999.00	2200.00
NEW! 40/4 PQ FLE Distagon	4500.00	4700.00	**NEW!** 80/2.8 EL Planar	1349.00	1449.00	150/4 PQ Sonnar	2199.00	2350.00
40/3.5 PQ FLE Super Angalon	3995.00	4200.00	80/2.8 PQ Planar	1399.00	1499.00	150/4 PQS Sonnar	2399.00	2550.00
NEW! 50/4 EL Distagon	1950.00	2050.00	80/2.8 PQS Planar	1499.00	1600.00	180/2.8 PQ Tele Xenar	3399.00	3500.00
NEW! 50/4 PQ FLE Distagon	2950.00	3050.00	80/2 PQ Xenotar	3199.00	3300.00	250/5.6 PQS Sonnar	2799.00	3000.00
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60/3.5 PQ Distagon	2599.00	2800.00	**NEW!** 110/2 PQ Planar	3500.00	3700.00	75-150/4.5 PQ Varigon	4899.00	5100.00
			120/4 PQS Macro	2999.00	3200.00	140-280/5.6 PQ Varigon	5199.00	5400.00

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	IMP.	USA		IMP.	USA
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- Accepts all finders, magazines, FE, CFE, CF and CFi lenses

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203-FE

- Electronic focal plane shutter 34 min. to 1/2000 sec. plus B
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- Auto bracketing w/acc. winder
- Full manual with differential info
- 2-60 sec. self timer delay
- TTL flash with over/under exp.
- Interchangeable finders, screens, film backs and lenses

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Features of 203-FE plus:

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- Zone and Differential mode, metering in aperture priority AE mode

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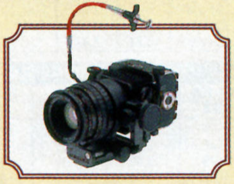

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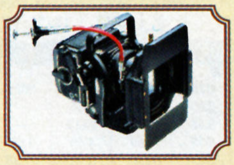

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- Accepts all finders, magazines, FE, CFE, CF and CFi lenses

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- Electronic focal plane shutter 34 min. to 1/2000 sec. plus B
- Aperture priority AE
- Auto bracketing w/acc. winder
- Full manual with differential info
- 2-60 sec. self timer delay
- TTL flash with over/under exp.
- Interchangeable finders, screens, film backs and lenses

Body Only $5626.00

205-FCC

Features of 203-FE plus:
- 1% spot metering
- Zone and Differential mode, metering in aperture priority AE mode

Body Only $7340.00

501-CM

- Totally mechanical entry level medium format camera
- GMS for full image viewfinder
- Interchangeable finder, focusing screens, lenses and film backs
- Incl. W.L. finder, Acute matte screen

Body Only $1585.00

503-CW

- Fully mechanical
- 120, 220, 70mm, 6x6, 6x4.5 and Polaroid film backs
- Accepts optional CW winder with IR remote control
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- Interchangeable finders, screens, film backs and lenses

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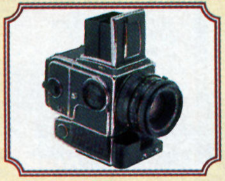
555 ELD



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NOCU2 Compact • High quality lens & ocular • **2X** magnification with great light amplification **219.95**

New Compact **5X** Magnification 10,000X Light Mag. **279.95**

NIGHTVISION w/ Camera Adapter **164.95**

Features:
- 1400x light amplification
- 2.4x image magnification with high quality large objective lens
- Camera adapter and Infrared illuminator included

RARE BIRD
By Tasco *Audubon Approved*
Lifetime No Fault Warranty

7x42	69.95	8x40	99.95
8x42	244.95	10x42	109.95
8x25	99.95	9x25	74.95

TASCO

TSNV-360 Monocular	294.95
2x Doubler F/360	49.95
Camera Adapt. F/360	49.95

MINOLTA

STANDARD (Rubber Coated)

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POCKETS

8x22	49.95	10x25W	59.95

COMPACT

10x25	59.95	8-17x25	89.95

Ultra COMPACT

6x16	79.95	8x18	89.95

WATERPROOF

8x25	79.95	10x25	94.95

ACTIVA

7x50	119.95	8x40	119.95
10x50	129.95	12.x50	134.95
8-20x50	159.95	8x25	76.95
10x25	84.95	12x25	94.95
7-15x35	139.95		
10-30x27	139.95	8-22x27	119.95

Spotting Scopes

CELESTRON
PRECISION OPTICS

C90 Multi Coated	Call
C90 M/C RC w/1 25"	Call

C5 5" Spotting Scope	Call
New 80mm Wide Field	Call
15-45X60 Wildlife	Call
15-60 Pro Zoom	Call
Ultima 80	Call
Ultima 65	129.95

Nikon
FieldscopeS

60mm III	349.95
60mm III Angle	399.95
60mm III ED	609.95
60mm III Outfit w/Tripod & Zoom	614.95
20-45x Zoom Eyepiece	164.95
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16-47 x 60 XL Kit with Tripod & Case	409.95

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Body Only	149.95
20X Scope	179.95
15-45x Zoom Scope	269.95
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w/20 to 60x Zoom

TSN-821	629.	TSN-822	594.
TSN-823	1039.	TSN-824	999.

W/O Eye Piece

TSN-821	399.95	TSN-822	364.95
TSN-823	814.95	TSN-824	769.95
27x L.E.R.	129.	32x w.a.	179.

20-60x Zoom Eyepiece	249.95
PA2-C 82mm Photo Adapt.	159.95
20-60x f/60mm	129.95

PRO OPTIC

New 15-45x 60mm Fieldstar Spotting scope outfit fully coated, 2.25° F.O.V. at 15x, long eye relief (33mm at 15x) weighs only 25 oz, Rubber Coated includes case & table top tripod **139.95**

New 15-45x Angle Spotting Scope Kit w/Case & Table Top Tripod 149.95

Leica
Spotting Scopes

77mm Spotting Scope	Call
77mm Spot. Scope APO	Call
20-60 Zoom Eyepiece	Call

BUSHNELL
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Case f/Discoverer	19.95
Car Window Mount	34.95

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78-1800 Basic	149.95
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78-1217 Rub. Kit	259.95
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78-2318 RC L.E.R. Zoom	224.95
78-1821 RC L.E.R. ZM Kit	264.95
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22X W.A.Eye Piece	48.95
Zoom Eyepiece	89.95
New 20-45X L.E.R.	89.95

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15-45 60mm w/Case	Call
20-60x 70mm w/Case	Call
New 20-60x 80mm w/Case	Call

77mm ELITE

61-7700 77mm ED	Call

PRO OPTIC Binoculars 25 Year Warranty

Optima 42mm large aperture roof prism binoculars.
These binoculars feature
- High index BAK-4 glass prisms
- Fully multi-coated optics • Long eye-relief, great for eye glass wearers.
- Large focusing knob • Black rubber armor
- *Supplied with deluxe leatherette case & neck strap*

	Field of View	Eye Relief	Close Focus	Size	Weight oz.	
7x42	6.5°	22mm	19.7'	6.2x5.3"	24.4	**139.95**
8x42	6.3°	19mm	16.4'	6.2x5.3"	24.3	**144.95**
10x42 Wide Angle	6.5°	12mm	14.7'	6.2x5.3"	24.7	**149.95**

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Fully Multi-Coated Binoculars. Large objectives high quality BAK-4 prisms will provide you with breathtaking wide-field observation of astronomical objects as well as terrestrial viewing under low light conditions.

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SUPER GIANT			
14x100	849.95	25x100	899.95

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PRO-OPTIC 500mm f5.6
SPOTTING SCOPE TELEPHOTO LENS

with Case
Pro-Optic

Fast f/5.6, Short 8.5" (weighs 2 lbs. 11 oz.) May be used as a Spotting Scope with Optional Conversion Kit only **209.95**

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10x25	89.95	12x25	104.95
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AS Diplomat R.C. w/Case			
8x23	139.95	10x25	154.95
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8x25 Mountaineer			159.95
10x25 Mountaineer			189.95
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5x15 Titanium Binocular			359.95
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Monocular			
6x15 Monocular II			69.95
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8x25	69.95	10x25	79.95
ATTACHE SERIES			
8x42	159.95	10x42	179.95
ACTION SERIES			
7x35	74.95	7x50	89.95
8x40	89.95	10x50	104.95
12x50	114.95		
E-SERIES w/case			
8x30 E			259.95
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8x32	469.95	10x42	589.95
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OceanPro WaterProof			
7x50 CF			159.95
7x50 CF w/Compass			209.95
Zoom			
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10-22x50 Engle View			134.95
7x15x35 Scoutmaster II			119.95

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1000			Call
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75 Yard	39.95		
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NATUREVIEW			
8x30	71.95	8x42	79.95
10x42	96.95		
Xtra-Wide			
7x32	99.95	4x21	64.95
10x50			114.95

BAUSCH & LOMB

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9x26 Compact			Call
7x26 Compact R/C			Call
Elite w/P-C Coating Rubber Armored w/Case			
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10x42	Call	12x50	Call
7x24 Compact			Call
10x28 Compact			Call
New Legend			
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UCFV			
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12x24	Call	16x24	Call
8-20x24 Zoom			Call
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Weather Resistant UCF			
8x24	Call	10X24	Call
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7x35	Call	7x50	Call
8x40	Call	10x50	Call
12x50	Call	16x50	Call
20x50	Call		
UCF Mini			
8x21	Call	10X21	Call
ULTRA COMPACT FB			
8x18	Call	10x18	Call
New 6-12x17 FB			Call
DCF High Resolotion			
8x42	Call	10x42	Call
12x42	Call		
DCF Waterproof			
8x42	Call	10x42	Call
DCF Compact			
8x22	Call	10x25	Call

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PRECISION OPTICS

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20x80 Standard			Call
20x80 Deluxe			Call
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8x42	Call	10X50	Call
8x24	139.95	10X28	149.95
Adveturer			
7x50	69.95		
ULTIMA			
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USA Passport Warranty

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8x20BC Titan. Finish			Call
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Case for Compacts			Call
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10x32BA	Call	10x42BA	Call
10x50BA	Call		
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7x42 BDA Geovid			Call

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Canon
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15x45	Call	12x36	Call
10x30			Call
Waterproof			
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Compact			
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16x70 FMT SX			Call
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CD WATER PROOF RP			
7X42	Call	8x42	Call
10x42	Call		
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10x56	Call		
Classic Series Includes Case			
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**** Classic Rubbeized** w/Case*			
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8x30 CF	*Call	8x56	*Call
10x40	*Call	30x60	*Call

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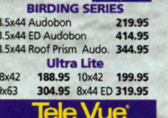

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PV-S 9668 S-VHS Hi-Fi Stereo	Call
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ZR Digital Mini	Call
ELURA Mini DV w/2.5 LCD	Call
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ULTURA Digital Camcorder	799.95
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ES 190 8mm 22x	Call
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SONY PRO

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SVO1630 4 HD VHS VCR	Call
PVM8040Q 8" Port	Call
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PVM14N6U 14" Clr Montor	Call
PVM20N5U 19"	Call
PVM20N6U 19"	Call
PVM5042Q 5" Port Mount	Call
DSR200 Digital Camcorder	Call
DSR300 3CCD DVCAM	Call
DSRPD 100 3CCD Camcorder	Call
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DSR20 Port Digital VCR	Call
DSR30 Digital VCR	Call
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PVE 500 A/B Roll Cont.	Call
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Glossy HW 9M	50 Sheet	–	17.95	32.50	–	–
Glossy MW	50 Sheet	–	11.99	19.95	–	–
PQ Ink Jet Paper	100 Sheet	–	8.99	19.99	–	–
Projet Coated Velour Art	20 Sheet	–	12.49	26.99	29.90	(17x22) 44.95
Projet Coated Velour Art	50 Sheet	–	24.49	43.99	54.99	(17x22) 89.90
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Projet Velour Art Paper	50 Sheet	–	21.99	39.95	49.95	(17x22) 74.99
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Overhead Transperency	(15) 16.95	–	–
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Water Color	(20) 14.95	(20) 26.95	(20) 34.95
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# 020110 Color Cart for Stylus Photo /EX	16.49
Ink Cartridges for Stylus 3000 Yellow/Cyan/Magenta/ Black	55.99
# 020189 Color for 7401	21.99
# 020187 Black for 440, 640, 750, 1200	19.79
# 020191 Color for 440, 640,	23.29
# 020193 Color for 750	17.95
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INTENSIFIER

POLARISING

FL-W • FL-DAY

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- HOYA filters are available with Single Coating which improves light transmission to about 95%;
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- SUPER Multi-Coatingfilters, with six layers of coating to each side, which virtually eliminates reflection problems by allowing a average of 99.7% light transmission.
- You can see the difference. Photos taken using HOYA HMC filters have greater brilliance, and richer, more pure colors.

CIRCUALR POLARIZERS

- Removes unwanted reflections from non-metallic surfaces such as water, glass etc. They also enable colors to become more saturated and appear clearer, with better contrast.

CROSS SCREEN & STAR FILTERS

- Adds a dramatic four-cross flare to very bright areas, giving a soft-focus effect. STAR-SIX (six-pointed light flares) and STAR-EIGHT (eight-pointed light flares) can also be used for a variety of effects.

FLD/FLW

- FLD Corrects the greenish tone that appears when daylight type films are used under fluorescent lighting.
- FL-W is for use with warm white or white type fluo-rescent lamps

SOFTENER (A AND B)

- Creates a picture with a clear focus and a soft gradation, and this effect is especially evident with an object with a point light source.
- Color reproduction is easy, and there is no need for exposure adjustment.

INTENSIFIER

- Enhances red, orange and brown subjects to give more color saturation and contrast, while having very little effect on other colors. It can be used in many situations such as architecture where certain building features need emphasising, or for landscapes to enhance foliage and rocky features.

	39/40.5 43mm	46 mm	49/52 55 mm	58 mm	62/67 mm	72 mm	77 mm	82 mm	B60
Skylight (1A) / UV	18.95	10.00	10.00	11.95	19.00	28.00	32.00	44.95	
Soft A or B(Graduated Softner)		–	24.95	28.50	41.95	47.95	49.95	–	
Polarizer	29.95	16.95	16.95	19.95	22.95	34.50	40.50	52.00	74.95
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FLW / FLD		14.95	13.95	16.95	25.95	34.00	41.00		
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Star 6 (6 Point), Star 8 (8 Point)		–	20.95	23.95	34.50	40.50	44.95	–	
New Sepia A or B		–	29.95	38.95	41.95	51.00	56.95	–	
Intensifier/New Green Intensifier		–	32.95	41.95	53.95	59.95	71.95	–	
Center ND Filter		–	–	–	209.95	254.95	299.95	–	
Multi-coated Filters									
Skylight (1A) / UV		13.95	13.95	16.95	24.95	31.95	38.95	50.95	64.50
Circular Polarizer		49.95	53.00	59.00	73.95	99.00	134.00	Call	
Orange/Red/Green/Yellow/Y44/Y52	–	19.00	22.00	31.00	37.00	44.00	53.00	–	
80A/B/C, 81A/B/C, 82A/B/C, 85A/B/C	–	19.00	22.00	31.00	37.00	44.00	53.00		
ND2X, 4X, 8X		19.50	19.50	22.50	31.50	37.50	44.95	53.95	
FLW / FLD			19.50	22.50	31.50	37.50	43.95	–	
Super Multi-Coated Filters									
Skylight (1A) / UV		–	22.50	28.50	34.50	39.95	44.95	–	
Circular Polarizer.Slim Mount	–	–	59.95	64.95	79.95	119.95	149.95	189.95	
ND2X, 4X,		–	22.50	28.50					
New Ultra Thin Multi-coated Filters									
Skylight (1A) and UV			–	28.95	34.95	41.95	44.95	–	
ND2X, 4X, 8X			–	27.95	33.95	41.95	44.95	–	
Circular Polarizer / UV Hybrid		–	67.50	82.50	119.95	149.95	–		

Tokina LENSES

LENS	Man. Focus	Maxxum	EOS	Nikon AF	Pentax
17/3.5	Call	—	—	—	—
17/3.5 ATX AF	—	339.95	339.95	339.95	—
New 17/3.5 Pro ATX	—	429.95	429.95	429.95	—
28/2.8	Call	—	—	—	—
100/2.8 ATX AF Mac	—	379.00	379.00	379.00	—
300/4 ATX APO AF	—	449.00	449.00	449.95	—
300/2.8 ATX APO	—	2299	2299	2299	—
400/5.6 ATX APO AF	—	399.95	399.95	—	—
19-35/3.5-4.5	—	129.95	—	—	—
New 19-35/3.5-4.5	—	Call	Call	Call	Call
20–35/3.5–4.5 Mac AF	—	269.95	Call	Call	Call
20–35/2.8 ATX PRO	—	739.00	739.00	739.00	739.00
28–70/3.5 Macro SD	134.95	—	—	—	—
28–70/2.6-2.8 ATX Pro	—	439.00	439.00	439.90	439.00
28–105/3.5-4.5	Call	189.00	189.00	189.00	189.00
28–210	—	144.95	144.95	144.95	—
28–300 4/6.3	—	219.95	219.95	219.95	—
35-300/4.5-6.7 SD	—	239.95	239.95	239.95	239.95
70–210/4–5.6 Macro	134.00	—	—	—	—
75–300/4.5–5.6	149.95	—	—	—	—
80–200/2.8 ATX APO Pro	—	759.95	759.95	759.95	759.95
80–400/4–5.6 ATX APO	—	549.95	549.00	549.95	549.95
100–300/4 ATX AF	—	Call	Call	Call	—
New 100–400/4.5-6.7	—	229.95	229.95	229.95	—
150–500/5.8 ATX	Call	—	—	—	—
2X Teleconverter	84.95	119.95	119.95	119.95	119.95

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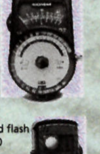

- Reflected and incident light readings • Needle Lock button
- Hi-Lo switch • Built-in battery checker
- Cds metering • with strap and case

Flashmeter 3

- Measures single, muliple, incident or reflected flash f/stop accuracy sensitivity range F2.8-32 ISO/100
- Range F1.0-64 in 1/2 stop increments
- Particularly useful in bounce and multiple flash setups where exposure cannot be easily determined on the basis of calculations

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L-408 Multi Flashmtr	329
L718 Digi Pro	239
L778 Spot Flash	749

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Film Dept. #41 Dial Direct

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Stealth

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Dimensions: 14W x 21H x 4.75D in
Computer Insert: 13W x 11H x 3D in

$189.95

- Main compartment holds a removable padded laptop insert that can be accessed through the main zipper.
- Also contains: 3 neoprene interior pouches for lenses etc.. with drawstring compression for security
- 2 roomy neoprene pockets for large 35mm camera bodies
- Laminated mesh pocket for cables etc...

Stealth comes with S&F Phone Pouch attached to the harness sliplock.

NATURE TREKKER AW

35mm Capacity: 1-2 SLRs, 5 - 7 lenses, flash and accessories

- Has a great BACKPACK HARNESS SYSTEM
- ALL WEATHER COVER
- LAMINATED SEE-THROUGH MESH POCKETS
- QUICK RELEASE BUCKLES

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Size:11.5W x 6D x 16.75 H In.

Colors: Black, Forest Green

PRO TREKKER AW

$319.95

35mm Capacity: 2 large professional SLRs, 10 - 12 lenses, flash and accessories

Size: 12W x 6D x 20.5H in

STREET & FIELD ROVER LIGHT

Two-compartment S&F "economy" backpack model, fully padded removable bottom camera compartment

Features:

$109.95

Built-in tripod holder drops down on the front can be stowed away when not needed. Top and bottom tripod stabilizer Quick Ties. Mesh side pockets. Top handle. Padded harness with sternum strap. SlipLock slots on the padded waistbelt. Inner laminated mesh pocket. 2 outer front zipper pockets. Removable padded dividers.

Inside Dimensions: top: 11W x 11H x 5.5D in
Bottom: 11W x 8.5H x 5.5D in

PROFESSIONAL AW

ALL WEATHER CASES

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Commercial AW Med. Format	216.
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Magnum AW Med.Format	163.95
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Compact AW	126.95
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PHOTO TREKKER CLASSIC

$152.95

Mini Trekker

12"L x 6"D x 15.5"H

$99.95

- Ideal for day trip travel
- Backpack with super comfortable shoulder straps
- Holds 2 SLRs with 6-8 lenses plus flash and Accessories
- Large Front pocket
- Laminated mash pockets
- Slides easily under airline seat.

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Off Trail Belt Pack	37.95		
Off Trail 2	62.95		

ACCESSORIES

Pro Lens Cases	Call
Photo Gloves	18.95

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Pro Roller#1	Call
Pro Roller#2	Call

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Nova -2	36.95	Nova 4	49.95
Nova 5	53.95		

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KODAK FILM

COLOR PRINT FILM 35mm

film	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
GA	(100)	1.59	2.75	8.18	9.24	2.09	3.59	10.48	11.98
GB	(200)	1.85	3.09	8.38	9.58	2.39	4.19	10.78	12.58
GC	(400)	2.09	3.65	8.58	10.14	2.59	4.49	10.98	12.88
GT Gold Max	(800)		3.95		10.44	3.59	4.89	11.98	13.28
Royal Gold RA	(100)	2.99	3.39	9.48	9.88	3.49	4.15	11.88	12.44
Royal Gold RB	(200)	3.59	3.70	10.08	10.19	3.99	4.89	12.38	13.28
Royal Gold RC	(400)	3.69	4.39	10.18	10.88	4.49	5.39	12.88	13.78

SLIDE FILM 35mm

	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	36X w/KODAK PR. DI	36X w/KODAK PR. Roch.	36X w/FUJI P/. DI	36X w/FUJI P/. Roch.
KM	(25)	—	—	—	—	-	5.95	-	10.24	-	–
KR	(64)	—	4.09	—	7.46	-	4.15	-	8.44	-	–
KL	(200)	—	5.19	-	8.56	-	6.89	-	11.18	-	-
Elite EB	(100)	3.09	3.99	6.46	7.36	3.19	4.29	7.48	8.58	6.48	7.58
Elite EBX	(100)	-	4.49	–	7.86	3.49	4.69	7.78	8.98	6.78	7.98
ET	(160)	-	-	-	–	5.69	7.09	9.98	11.38	8.98	10.38
Elite ED	(200)	4.29	5.19	7.66	8.56	4.79	6.39	8.94	10.68	7.94	9.68
Elite EL	(400)	—	5.99	—	9.36	5.39	-	9.68	-	8.68	–

PRO COLOR PRINT FILM USA 35mm 120/220

Film	ASA	135 -36	36X with PROC	135 36 PP	120 Single	120 ProPak	220 ProPak
PJ-100	(100)	3.19	11.58	15.95	–	–	–
PRT	(100T)	–	–	–	3.79	18.95	–
VPS	(160)	5.39	13.78	26.95	–	–	–
PJ 400	(400)	3.39	11.78	16.95	–	–	–
PJ 800	(800)	3.99	12.38	19.95	–	–	–
PMZ	(1000)	6.30	14.69	31.50	3.95	19.75	39.95
Portra 160 NC		5.50	13.89	27.50	3.49	17.45	34.90
Portra 160 VC		5.50	13.89	27.50	3.49	17.45	34.90
Portra 400 NC		5.79	14.18	28.95	3.60	17.99	36.60
Portra 400 VC		5.79	14.18	28.95	3.60	17.99	36.60

Bulk 100'

Kodalith 6556	42.95
5072	69.95
5325	86.95
Portra 160NC	44.95
Portra 400NC	43.95

GPX (160)
135-8 Exp
ProPack (10)
15.95

PRO SLIDE FILM USA 35mm 120/220

	ASA	135-36	36X w/KODAK PROC	36X w/FUJI PROC	120 Single	120 ProPak	220 ProPak	Bulk 100'
EPY	(64)	7.99	12.28	11.28	4.49	–	–	84.95
EPR	(64)	8.99	13.28	12.28	4.79	23.95	47.95	98.95
PKR	(64)	8.89	13.18	-	–	–	–	–
EPN	(100)	8.49	12.78	11.78	4.59	22.95	44.95	89.95
EPP	(100)	8.49	12.78	11.78	4.49	22.45	43.95	88.95
E100 S	(100)	5.99	10.28	9.28	3.89	19.45	39.95	89.95
E100 SW	(100)	5.99	10.28	9.28	3.89	19.45	39.95	89.95
E100 VS	(100)	5.99	10.28	9.28	4.19	20.95	44.95	99.95
EPT	(160)	9.29	13.48	12.48	4.89	24.45	–	97.95
E-200	(200)	6.99	11.28	10.28	4.39	21.95	47.95	99.95
PKL	(200)	9.79	14.08	-	–	–	–	–
EPJ	(320T)	9.79	14.08	13.08	–	–	–	–
EPL	(400)	9.25	13.54	12.54	5.39	–26.95	–	115.95
EPH	(1600)	10.95	–	–	–	–	–	–
5071	(DUP)	6.99	11.28	10.28	–	–	–	42.95
HCS	(EKTA)	5.49	9.78	8.78	–	–	–	–
S0366		7.29	11.58	10.58	–	–	–	59.95
S0279		7.19	–	–	–	–	–	–
EIR		18.95	–	–	–	–	–	–

BLACK & WHITE FILM USA 35mm Prof. 120/220

	ASA	135 24	135 24 Proc.	135 36	135 36 Proc	120	120 PP	220 PP	Bulk 100'
PX	(125)	2.59	9.08	3.69	12.08				
PXP	(125)	–	–	–	–	–	12.49	25.50	31.95
TXP	(320)	–	–	–	–	–	*11.39	*22.95	–
TX	(400)	2.59	9.08	*3.19	*11.58	*2.24	–	–	33.95
TMX	(100)	2.69	9.18	*3.45	*11.84	*2.19	*10.95	–	34.95
TMY	(400)	2.89	9.38	*3.55	*11.94	*2.29	*11.45	–	36.95
T400 CN	(C41)	2.99	9.48	4.09	12.48	2.69	–	28.95	
B&W Plus	(C41)	2.99	–	–	–	–	–	–	–
TMZ	(3200)	–	–	4.69	–	–	–	–	84.95
TP	(Copy)	–	–	6.79	–	5.49	–	–	–
VP	(120)	–	–		–	2.19	–		150'→ 59.95
HIE		–	–	8.99	–	–	–		

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PKT-24	17.95	DPT-24	17.95
Fuji Slide Mailer *(36X)*	3.29		

KODAK SHEET FILM USA

COLOR PRINT	4x5 10	4x5 50	8x10 10	8x10 50
4106 (VPS)	16.95	74.95	61.95	–
4111 (Vericolor)	9.95	–	34.95	155.95
4325 (Comm Int.)	17.95	79.95	65.95	307.95
PRT (100T)	18.29	83.95	69.95	–
Portra 160 NC	17.49	78.95	64.95	–
Portra 160 VC	17.49	79.49	64.95	–
Portra 400 NC	19.95	–	74.95	–

COLOR SLIDE	4x5 10	4x5 50	8x10 10	8x10 50
6117 (EPR)	21.95	97.95	81.49	384.95
6118 (EPY)	18.95	87.95	71.95	334.95
6121 (DUP)	39.95	70.95	141.95/25	271.95
6105 (EPP)	19.95	91.95	75.95	349.95
7058 (EPN)	19.95	91.95	75.95	349.95
E100 S	19.95	89.95	74.95	349.95
E100 SW	19.95	89.95	67.95	317.95
E100 VS	20.95	94.95	78.95	368.95

BLACK & WHITE	4x5 25	4x5 100	5x7 100	8x10 25	8x10 50
4147 (PX)	16.95	62.95	104.95	54.95	107.95
4164 (TX)	16.95	62.95	105.95	54.95	108.95
4052 (TMX)	16.95	62.95	105.95	54.95	–
4053 (TMY)	16.95	66.95	109.95	57.95	–
T400-CN	8.95	10 Sheets			
4125 (Copy)	23.95	89.95	139.95	–	151.95
4127 (Comm)	29.95	–	–	–	189.95
2556 (Ortho)	–	45.95	–	100 Sht.	144.95
4143 (HIE)	49.95	–	–	–	–
4415 (TP)	35.95	–	–	124.95	–
4162 (Ektapan)	18.95	68.95	109.95	–	117.95

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Fun Saver APS w/Flash			8.95

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AGFA FILM

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PXR 464 (B&W)	11.19
TXR 464 (B&W)	11.19
KMA 464 (silent)	11.15

4x5 READY LOAD (20 Sheets)

64T	(64)	49.95	E100S	51.95
EPP	(100)	52.95	E100SW	51.95
PRN	(100)	48.95	Ready Load Holder	54.95
TMX	(100)	33.95	HP Combo Plan T Sys.	44.95

Scotch 3M

COLOR SLIDE FILM

	135-36	w/Proc.
Scotch 100	2.99	6.28
Scotch 400	4.79	7.58
Scotch 640 T	5.49	8.78

FILM SPECIALS

KODAK

E100 S (100) 135-36 *(20 Pack)*	$113.95
E100 SW (100) 135-36 *(20 Pack)*	$113.95
E100 VS (100) 135-36 *(20 Pack)*	$115.00
E200 (200) 135-36 *(20 Pack)*	$138.95
PJ100 (100) 135-36 *(20 Pack)*	$62.95
PJ400 (400) 135-36 *(20 Pack)*	$65.95
PJ800 (800) 135-36 *(20 Pack)*	$77.95

FUJI

Press (400) 135-36 *(20 Pack)*	$50.00

CLEARENCE KODAK

PMC *(400)* 120	$2.39
PMC *(400)* 220	$4.59
PPF *(400)* 120	$2.39
PPF *(400)* 220	$4.59
PRN *(100)* 135-36	$3.59

FUJI FILM

Professional

Fujicolor Print Film

	ASA	35mm 24	35mm w/p	35mm 36x	Roll Film w/p	Roll Film 120
CU	(1600)	3.19	9.68	3.89	12.28	—
CS Reala	(100)	2.45	8.94	2.75	11.14	2.19
Superia / Press Film						
Superia	(100)	1.69	8.18	1.89	10.28	1.99
Superia	(200)	1.79	8.28	1.95	10.34	—
Superia	(400)	2.19	8.69	2.79	11.18	—
Superia	(800)	—	—	3.49	11.88	—
Press -800	(800)	—	—	3.29	11.68	—

SENSIA SLIDE FILM

	ASA	24X	24X w/p	36X	36X with Processing by Fuji	36X with Processing by Kodak
RA	(100)	2.59	5.96	3.09	6.38	7.38
RM II	(200)	2.89	6.26	3.79	7.08	8.08
RH II	(400)	3.89	7.26	4.99	8.28	9.28

FUJI QUICK LOAD

Film Holder	104.95	**RDP III** Provia	56.19
RVP Velvia	57.49	**RTP** 64T	54.69
RAP Astia	56.19		

FUJICHROME PROFESSIONAL SLIDE FILM

	ASA	35mm 36X	w/Processing by Fuji	w/Processing by Kodak	120	220	Bulk 100'	4x5 10	4x5 50	8x10 10	8x10 50
RVP Velvia	(50)	4.99	8.28	9.28	2.99	6.49	73.95	19.95	89.95	75.69	351.75
RTP	(64)	5.99	9.28	10.28	3.39	-	86.50	18.90	86.95	72.49	335.95
RAP Astia	(100)	4.99	8.28	9.28	3.19	6.49	69.95	18.95	87.95	73.50	346.50
RDP II Provia	(100)	-	-	-	2.49	-	64.95	-	85.95	Call	-
New! RDP III Provia	(100)	5.99	9.28	10.29	4.49	8.69	-	19.95	89.95	74.59	346.50
RMS 100/1000		6.39	-	-	4.19	7.99	99.95	-	-	-	-
RHP Provia	(400)	6.09	9.38	10.38	4.19	-	109.95	-	-	-	-
RSP Provia	(1600)	6.69	-	-	-	-	-	-	-	-	-

	ASA	35mm 36x	35mm w/p	Roll Film 120	Roll Film 220	100' Bulk	4x5 10	4x5 50	8x10 10	8x10 50
FUJICOLOR PRO PRINT FILM										
NPS	(160)	2.99	11.38	2.35	5.29	42.95	16.75	75.75	61.95	—
NPL	(160)	—	—	3.49	—	—	17.85	77.75	62.95	—
NPH	(400)	3.59	11.98	2.49	5.69	—	—	—	—	—
NHG II	(800)	5.79	14.18	3.79	7.39	—	—	—	—	—
FUJI PRO BLACK & WHITE FILM										
Neopan	(100)	1.99	10.38	-	-	-				
Neopan	(400)	2.44	10.83	2.25	-	34.95	—	—	—	—
Neopan	(1600)	3.19	11.58	—	-	—	—	—	—	—
CDU Duplicating		—	—	—	-	42.95		67.95		257.95
ITN Internegative		—	—	—	-	74.95	17.59	79.95	65.49	302.95

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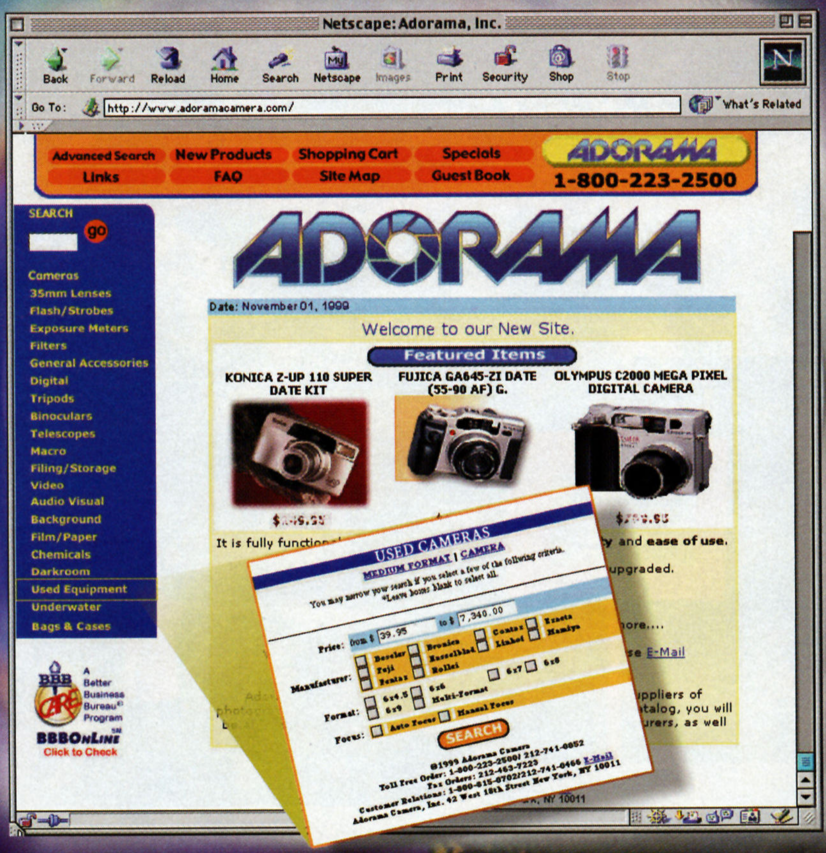
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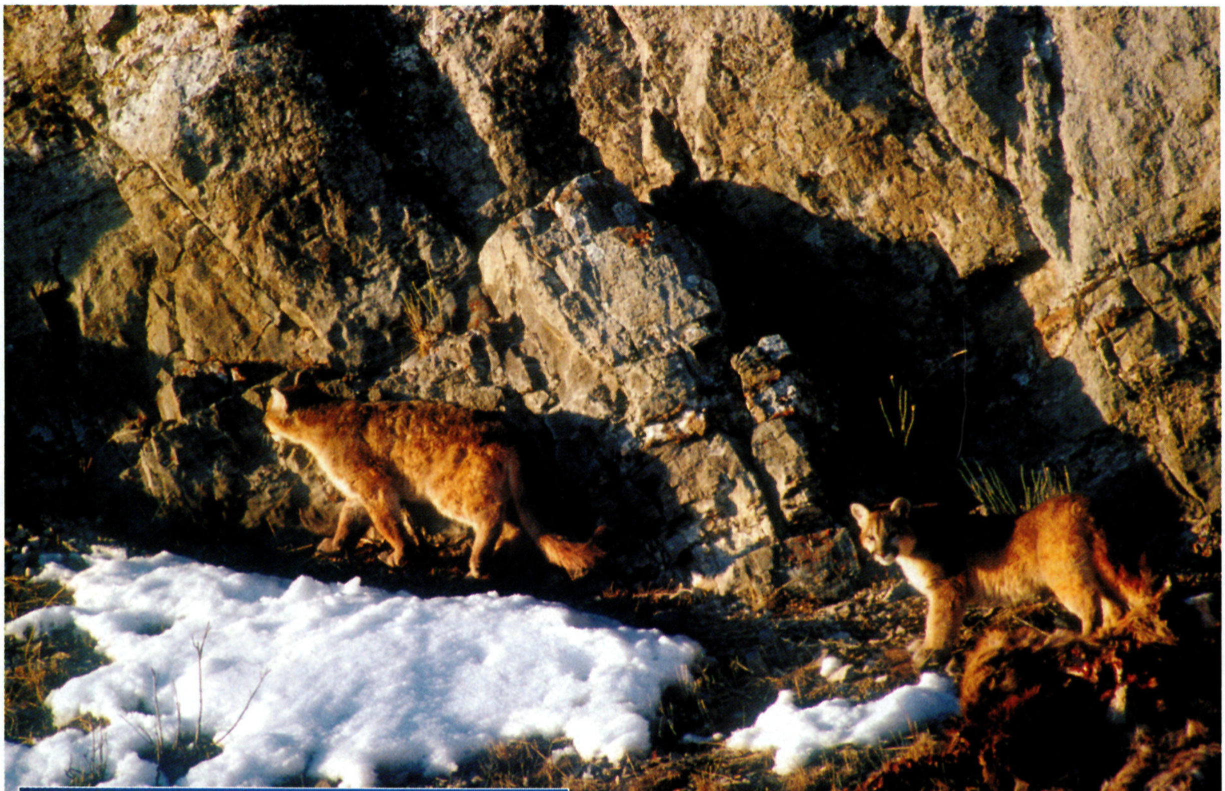
Jeff Foott

PARKING FOR
MOUNTAIN LION
VIEWING
Windland Rice

Windland Rice

MOM, THE PAPARAZZI'S BACK

Most mountain lions try to keep a low profile by buying expensive caves way up in the hills. In fact, they're rarely seen in public. This family, though, in the interest of being nearer to their people, took up residence in a roadside den, giving photographers easy access to their daily rituals. Said one cub, "We feel completely comfortable living public lives." Photographer Jeff Foott took this exclusive exposé of this mountain lion family in the Young National Elk Refuge, Jackson, Wyoming.

MOUNTAIN LIONS: Nikon F5, Nikkor 600mm, Fujichrome Astia;
ROADSIDE: Nikon F100, Nikkor 20mm, Fujichrome Velvia

Outdoor Photographer *(ISSN: 0890-5304)*—**Vol. 16 No. 3**— *is published monthly except bimonthly Jan./Feb. and July/Aug. by Werner Publishing Corp. Executive, editorial and advertising offices: 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1176, (310) 820-1500. Periodicals Postage Paid at Los Angeles, Calif., and additional mailing offices. Single copy price—$3.99. Annual subscription in U.S., Possessions, APO/FPO—$19.94. Canada—$28.83; other foreign—$26.94, including postage and taxes. Payable in U.S. funds. For orders, address changes and all other customer service, phone toll-free (800) 283-4410. POSTMASTER: Send address changes to* **Outdoor Photographer**, *Box 57213, Boulder, CO 80328-7213. Canada Post Publications Mail Class Agreement No. 1559788. See magazine mast for specific information on solicited and unsolicited contributions and the purchase of back issues.*

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Photos by Johnny Starr with Tamron AF28-300mm

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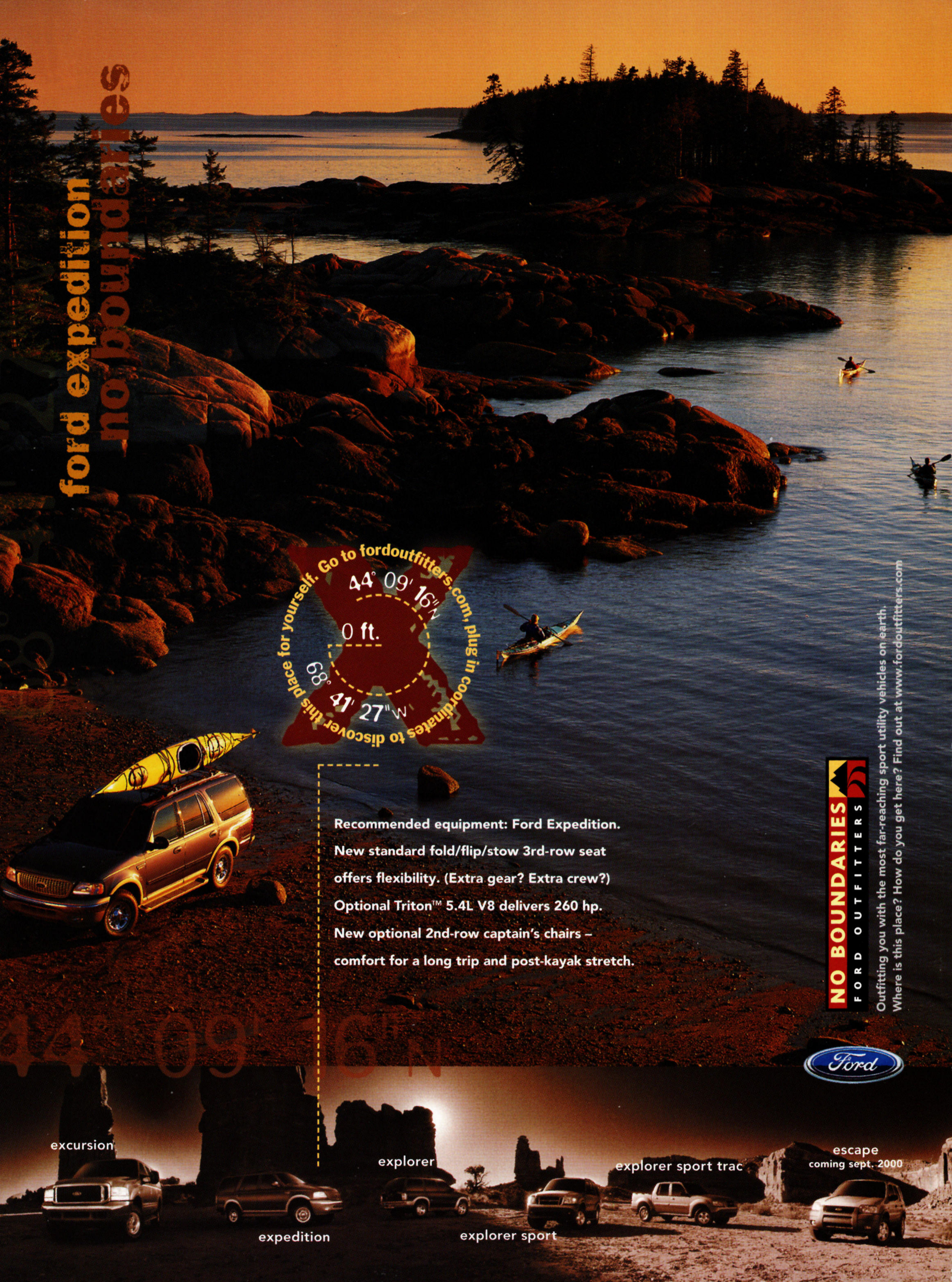
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